

MILLION
DOLLAR
BILLION
BILLION

VOLUME IX

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE

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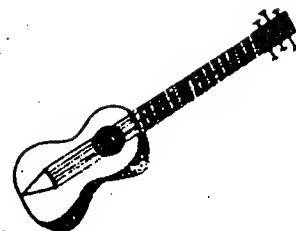
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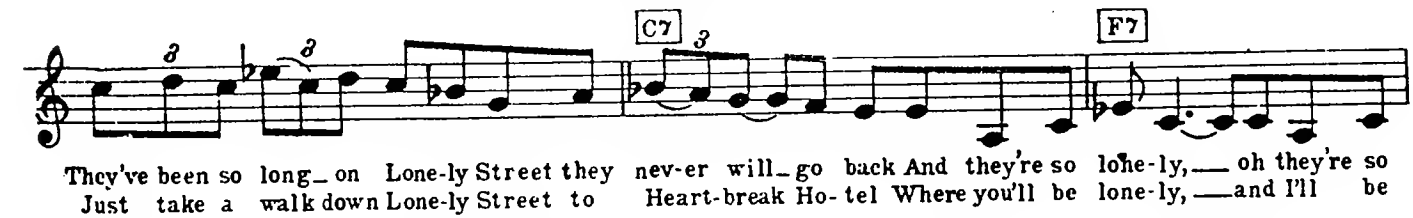
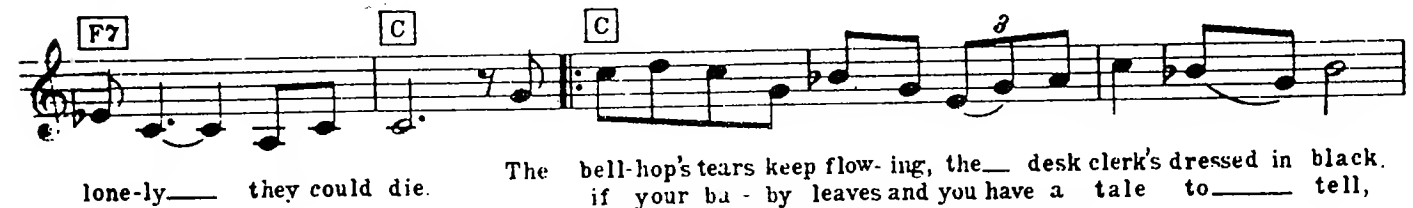
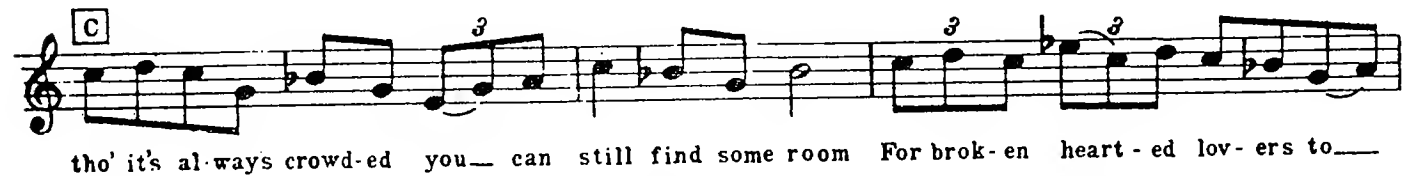
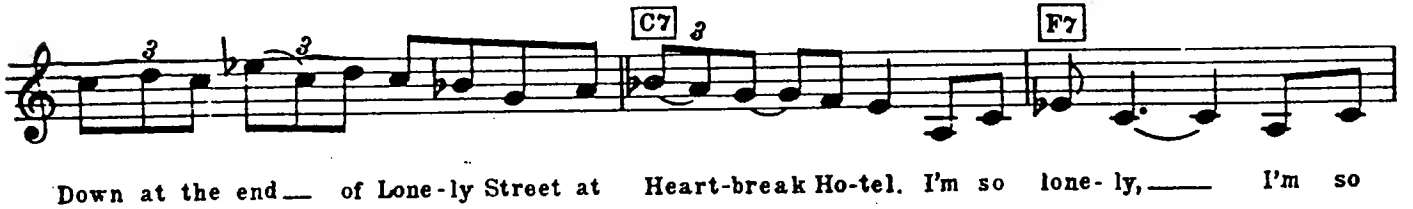
CHORD CHART FOR GUITAR



C 	C6 	Cm 	Cm7 	C7 	C9 	Cdim 	C+
G 	G6 	Gm 	Gm7 	G7 	G9 	Gdim 	G+
D 	D6 	Dm 	Dm7 	D7 	D9 	Ddim 	D+
A 	A6 	A^bm 	A^bm7 	A7 	A9 	A^bdim 	A+
E 	E6 	E^bm 	E^bm7 	E7 	E9 	E^bdim 	E+
B 	B6 	Bm 	Bm7 	B7 	B9 	Bdim 	B+
(F# same as G^b)							
F# 	F#6 	F#m 	F#m7 	F#7 	F#9 	F#dim 	F#+
F 	F6 	Fm 	Fm7 	F7 	F9 	Fdim 	F+
B^b 	B^b6 	B^bm 	B^bm7 	B^b7 	B^b9 	B^bdim 	B^b+
E^b 	E^b6 	E^bm 	E^bm7 	E^b7 	E^b9 	E^bdim 	E^b+
(A^b same as G#)							
A^b 	A^b6 	A^bm 	A^bm7 	A^b7 	A^b9 	A^bdim 	A^b+
(D^b same as C#)							
D^b 	D^b6 	D^bm 	D^bm7 	D^b7 	D^b9 	D^bdim 	D^b+

HEARTBREAK HOTEL

Blues tempo



Quickly



From the Otto Preminger Production "Bonjour Tristesse"

BONJOUR TRISTESSE

3

By
ARTHUR LAURENTS and
GEORGES AURIC

Slowly

I live with mel-an-cho-ly, My friend is vague dis-tress. I
wake up ev-'ry morn-ing and say, "Bon-jour Tris-tesse." The
street I walk is sad-ness, My house has no ad-dress. The
let-ters that I write me be-gin, "Bon-jour Tris-tesse." The
lose of a lov-er is pain, Sharp and bit-ter to re-call. I have
lost no cas-u-al lov-er; I have no pain from which to re-cov-er,
I have lost me, that is all. My smile is void of laugh-ter, My kiss has no ca-
ress. I'm faith-ful to my lov-er, My bit-ter-sweet, my Tris-tesse.

SWAY

(Quien Sera)

F#o B7 F#o B7 Em

When ma-rim^aba rhy-thms start to play, dance with me, make me sway,
 Quien se-rá la que me quie-raa mí Quien se-rá Quien se-rá

Em C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

Like the la-zy o-cean hugs the shore, hold me close, sway me more.
 Quien se-rá la que me dé suga-mor Quien se-rá Quien se-rá

Em6 F#o B7 F#o B7 Em

— Like a flow-er bend-ing in the breeze, bend with me, sway with ease,
 — Yo no sé si la po-dré en-con-trar yo no sé yo no sé

Em C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

When we dance you have a way with me, stay with me, sway with me.
 Yo no sé si vol-ve-réa que-rer Yo no sé Yo no sé

G6 Bb° D7 G

— Oth-er dan-cers may be on the floor, dear, but my eyes will see on-ly you,
 — He que-ri-do vol-ver a vi-vir la pa-sión y el ca-lor de o-tro a-mor

G B7 D#o B7 Em C9 B7b9

— On-ly you have that ma-gic tech-nique, when we sway I grow weak.
 — de o-tro a-mor que me hi-cie-ra sen-tir que me hi-cie-ra fe-liz co-mo a-yer lo

Em F#o B7 F#o B7 Em

I can hear the sound of vi-o-lins, long be-fore it be-gins,
 fui quien se-rá la que me quie-raa mí Quien se-rá Quien se-rá

Em C9#11 C9 B9 C9#11 C9 B7b9 1. Em6 B7b9 Em6 Em C7

Make me thrill as on-ly you know how, sway me smooth, sway me now,
 Quien se-rá la que me dé suga-mor Quien se-rá Quien se-rá

Em 2. Em6 B7b9 Em6 C B7 Em

— When ma-rim-ba rhy-thms sway me now, Sway me smooth, sway me now.
 — Quien se-rá la que me Quien se-rá Quien se-rá, quien se-rá.

C'est La Vie

5

Refrain ^{*Dm7} ^{Cdim Cmaj7} ^{A9 Dm} ^{G9}

John's in love with Joan, Joan's in love with Jim, Jim's in love with some-one, who's

^{Gm6} ^{A7} ^{Dm7} ^{Fm6} ^{Gm6} ^{A7}

not in love with him, What was meant to be, must be,

^{Dm} ^{Fm} ^{G7} ^{Cmaj7} ^{C6} ^{Dm7} ^{Cdim Cmaj7} ^{A9}

C'EST LA VIE, C'EST LA VIE. Life's a fun-ny thing, When it comes to love,

^{Dm} ^{G9} ^{Gm6} ^{A7} ^{Dm7} ^{Fm6} ^{Gm6} ^{A7}

You don't al-ways con-quer the one you're dream-ing of, As they say in old Pa - ree,

^{Dm} ^{Fm} ^{G7} ^C ^{Dm7} ^C ^{C7} ^F ^{Fm6} ^{G7} ^C

C'EST LA VIE, C'EST LA VIE. Those who fall in love a - gree,

^{Dm} ^{G7} ^C ^{B7} ^{Em}

It's the un-solved mys-ter - y, If your big ro-mance can-not be,

^{D7} ^{Fm6} ^{G7} ^{Dm7} ^{Cdim Cmaj7} ^{A9}

You'll find some-one new, chér - ie. *Boy:* There goes hap-py Joe, What a luck-y guy,
Girl: There goes hap-py Jane, Here's the rea-son why,

^{Dm} ^{G9} ^{Gm6} ^{A7} ^{Dm7} ^{Fm6}

{ He } just found a sweet-heart, but No one's gon-na cry; Tho' { he } stole { her } love from
{ She } { she } { his }

^{Gm6} ^{A7} ^{Dm} ^{Fm} ^{G7} ^{1. C6} ^{A7} ^{2. C6} ^{Cmaj7}

me, C'EST LA VIE C'EST LA VIE. VIE.

BIG MAN

By
GLEN LARSON and
BRUCE BELLAND

Slow with a beat



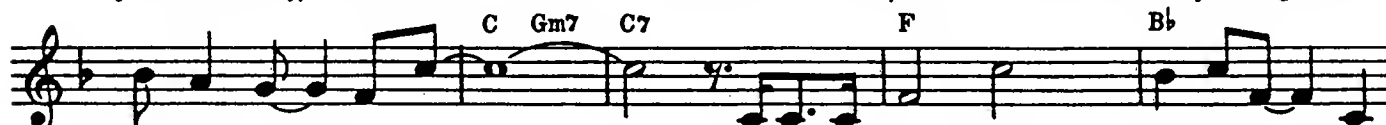
1. I was a big man yes - ter - day, - But boy you ought-a see me now. - A - well I
2. said that I was through with you, - That I did - n't need you an - y - how, - I
3. you will just for - give me, dear, - I'll nev - er break an - oth - er vow. - I



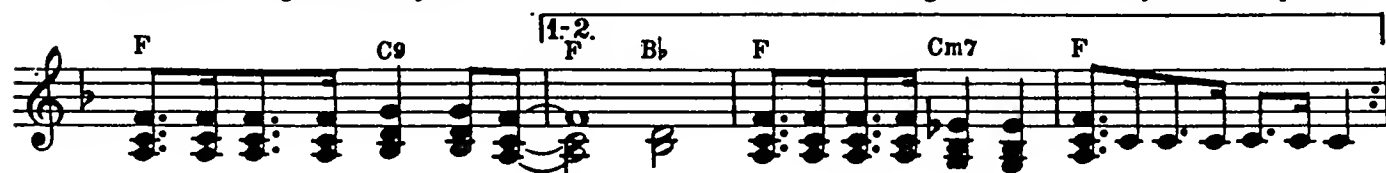
talked big yes - ter - day, - But boy, you ought-a see me now. - I bragged too long that your
said I did - n't need you then, - But boy, you ought-a see me now. - Those brag - ging words that
broke so man - y yes - ter - day - And boy, you ought-a see me now. - I could - n't see it



love was strong, There'd nev - er be an - oth - er guy, - But you said more when you
you were mine, Of that there was no doubt, - Sounds emp - ty now since
yes - ter - day, But now I know it's true, - The on - ly thing that



whis - pered your - good - bye. - I was a big man yes - ter - day - But
half my life's - walked out. - Half my life left me yes - ter - day - And
made me big - was you. - I was a big man yes - ter - day - But



boy, you ought-a see me now. -

2. I
3. If



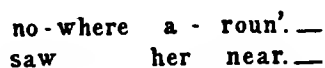
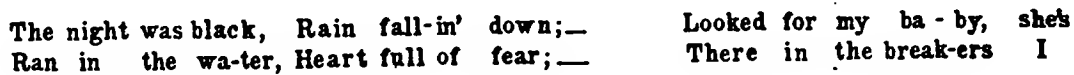
If you could on - ly see me now, - If you would on - ly see me now, -



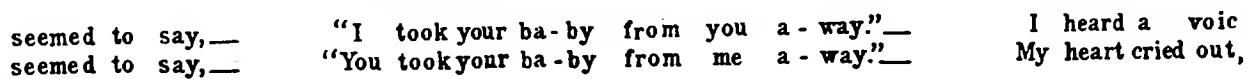
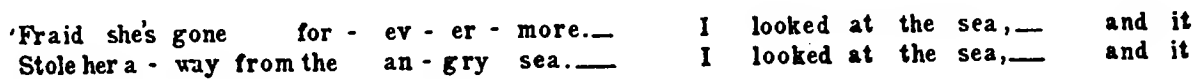
If you would on - ly see me now.

7

Medium rock



Traced her foot-steps down to the shore,
Reached for my dar - lin' held her to me,



GEE, BUT IT'S LONELY

By
PHIL EVERLY

Moderato



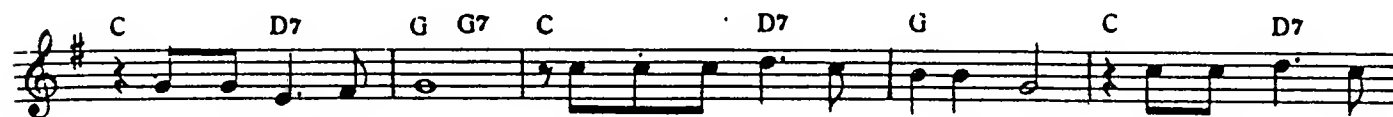
Got Dad's car and show fare, but that's no good to half a pair,—



Gee, but it's lone-ly be-ing a-lone May as well go home. Got on my suit, my



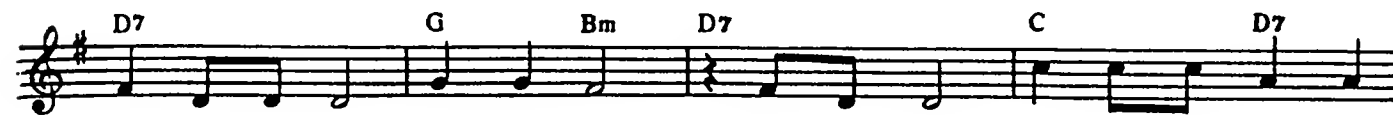
shoes are shined,— All dressed up for a real good time,— Gee, but it's lone-ly be-ing a-lone,



Might as well go home. What's wrong with me that I can't find some-one for my



own, Why should I be left be-hind, left to be a-lone. The girl I asked out



told me a lie, There she goes with some guy; Gee, but it's lone-ly



be-ing a-lone, guess I'll go on home. home.

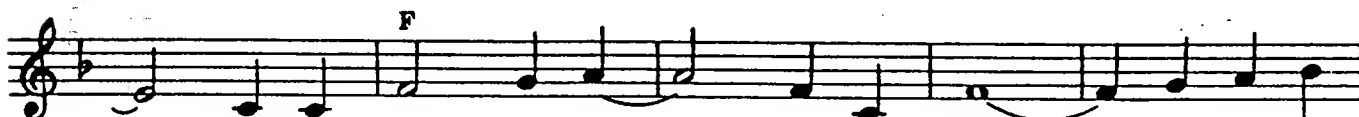
ROUND AND ROUND

9

Brightly



1. Find a wheel— and it goes 'round 'round 'round As it skims a - long—
 2. love— will hold you 'round 'round 'round In your heart's a song—
 8. ring— and put it 'round 'round 'round And with ties so strong—



— with a hap - py sound,— As it goes— a - long the
 — with a brand new sound,— And your head— goes spin - ing
 — the two hearts are bound.— Put it on— the one you've



ground ground ground, Till it leads you to the one you love.— Then your
 'round 'round 'round, 'Cause you've found what you've been dream - ing
 found found found, For you know that this is real - ly



of.— In the love— night you see the o - val



moon,— Go - ing 'round and 'round in tune,— And the ball of



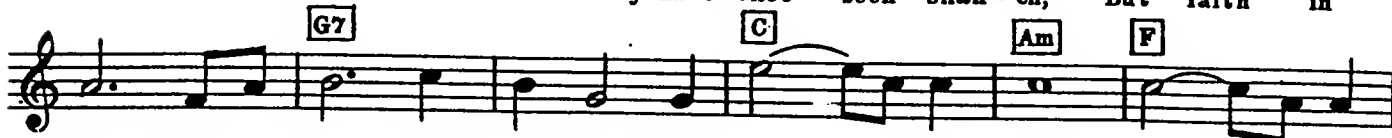
sun.— in the day— Make a girl and boy want to say:— Find a

D. S. al Fine %

NEVER TURN BACK



If you have known on - ly tears of sor - row And you cry
trust in man may have once been shak - en, But faith in



out for a glad to - mor - row, Then nev - er turn back, nev - er turn
man must not be for - sak - en, So nev - er turn back, nev - er turn



back a - gain. _____ 1. or gain. _____ Look
back a -



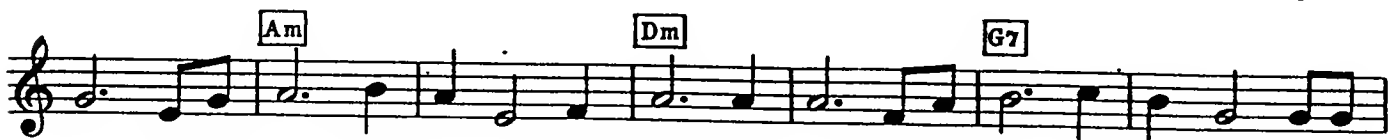
up at the sky, hold your head up high And make a wish on a



star far a - bove. _____ If you have hope in your heart time will heal ev - ry



scar And soon you'll know laugh - ter and love. _____ Though now you



walk, emp - ty dreams in - side you, Have faith, have faith and your heart will guide you And you'll



nev - er turn back, you'll nev - er turn back, Nev - er, no nev - er turn back. _____

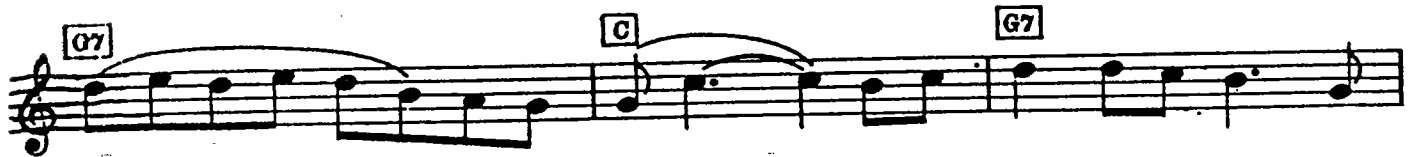
TREASURE OF LOVE

//

Slowly [C]



The trea-sure of love— is eas-y to find;— It's wait-ing for you— if your

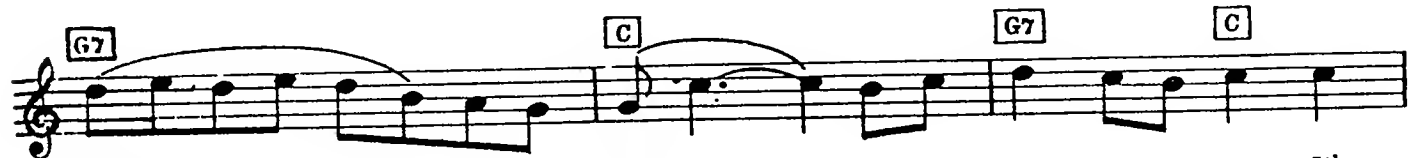


heart— is - n't blind.—

The



trea-sure of love— is not ver-y ar;— It glows like a fire— and it



shines— like a star.—

It's



strong-er than dia-monds, worth more than gold, For this is a trea-sure that



nev-er grows old. The trea-sure of love— is found on no chart;— To



find where it is, just look— in your heart.—

MY LITTLE ANGEL

Slowly



My lit - tle an - gel Needs no harp, no ap-plause when she sings.



My lit - tle an - gel Does-n't fly through the sky, has no wings. Fan-fares of



trum-pets May not blow just to show she's di-vine, For my lit - tle



an - gel Needs no ha-lo to make heav-en's shine. I've heard tell that an - gels



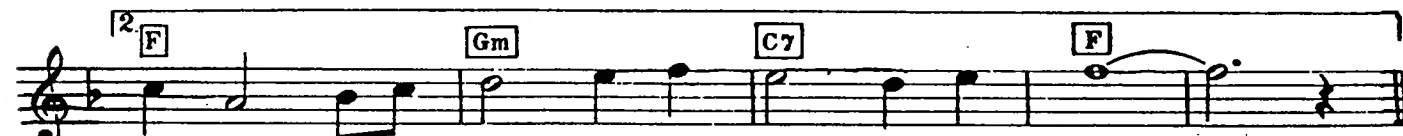
nev-er leave the skies, But she must be an - gel, There's heav-en in her



eyes. And speak - ing of an - gels, I ad - mit I'm a bit star-ry eyed, For



my lit - tle an - gel Soon will walk down the aisle as my bride.



an - gel Soon will waik down the aisle as my bride._____

SWEET HEARTACHES

Moderato

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps). The tempo is marked 'Moderato'. The score consists of seven staves of music, each with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes, with some words hyphenated across lines. Chord symbols are placed above the staff at various points: Am, D7, Am, D7, D+, G, E7, C, G, E7, A7, D7, Am, D7, Am, D7, D+, G, E7, NC, C, G, Em, Am, D7, G, C, G.

Sweet heart-aches, that's what you bring me, Sweet
heart-aches all the time. You take me up to heav-en On a
thrill-ing kiss, but then I'm in it for a min-ute, Then I'm back to earth a -
gain Be-cause of sweet heart-aches, it's all so cra-zy,
Start-in', stop-pin', start-in' all a - new. But
hearts are to for-give with, So, I'll love and
live with Those sweet heart-aches from you.

PERSONALITY

Chords: C, G7, Dm7, F, F#dim, C, Bb7, A7, D9, G7, C (Tacet), G7, C, F9, C7, F, F#dim, C, Bb7-5, A7, D7, G7, C, F#dim, C, G7+, C.

Lyrics:

O - ver and o - ver, - I tried to prove my love to you. -

O - ver and o - ver, - I said that I loved you. -

O - ver and o - ver, - What more can I do? O - ver and

O - ver and o - ver, - Hon - ey, now it's the truth. O - ver and

o - ver, my friends say I'm a fool. - But o - ver and -

o - ver, they still say I'm a fool. - But o - ver and -

o - ver, - I'll be a fool for you. 'Cause you've got Per - son - al - i - ty, Walk, -

o - ver, - I'll be a fool for you.

a - per - son - al - i - ty, Talk, - a - per - son - al - i - ty, Smile, - a - per - son - al - i - ty, Charm, -

a - per - son - al - i - ty, Love - a - per - son - al - i - ty, And 'course you've got a great big

heart. - So, o - ver and o - ver Oh, I'll be a fool for you. - Now,

o - ver - and o - ver, - What more can I do? do?

First Ending: 1. C G7+

Second Ending: 2. C

AFTER THE LIGHTS GO DOWN LOW

15

Slow Blues



Af-ter the lights go down low,— Ba-by, you know— There'll be no reas-on for teas-in' me



so. And when the danc-in' is thru— And folks will be few,— I'll be here sit-tin' with no one but



you And I'll be need-in' you so,— Af-ter the lights go down low. I wan-na



hold you, squeeze you as tight as I can;— I'd like to kiss you, please you and make you un-der-stand. And when you



thrill me, you fill me with love so di-vine.— To-geth-er we can have a good time.— Af-ter the



lights go down low,— Ba-by, you know— There'll be no reas-on for teas-in' me so. And we can



cud-dle up near— with- out an- y fear,— 'Cause I've got some sweet talk that you want to



hear. And I'll be need-in' you so,— Af-ter the lights go down low.—

WHY BABY WHY?

Bright tempo



Why, ba - by, why don't you treat me Like you
If you need love and af fec tion, Come to my



used to do?
lov - ing arms

Why, ba - by, why don't you need me
I'll be your shield and pro - tec - tion,



Like I'm need - in' you?

I won't do you no harm.



There will be no trou - ble and strife. I'll be your slave the



rest of my life

I of - fer you my heart and soul,



wrapped up in a band of gold

Why, ba - by, why do you



tease me?

Won't you please be

fair?

Why, ba - by,



why won't you

please me

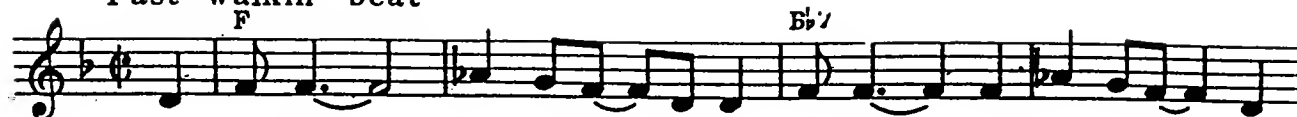
When you know you

care?

I'M WALKIN'

17

Fast "walkin'" beat



I'm walk-in', — yes in-deed, — And I'm talk-in' — 'bout you and me, — I'm



hop-in' — that you'll come back to me. (Yes) — I'm lone-ly — as



I can be, — I'm wait-in' — for your com-pa-ny — I'm hop-in' — that



you'll come back to me — What ya gon-na do when the well runs dry?



You're gon-na run a-way and hide. I'm gon-na run right by your side, For



you, pret-ty ba-by, I'll ev-en die. I'm walk-in', — yes in-deed, — I'm



talk-in' — 'bout you and me, — I'm hop-in' — that you'll come back to me. —

SAIL ALONG, SILV'RY MOON

Moderately slow



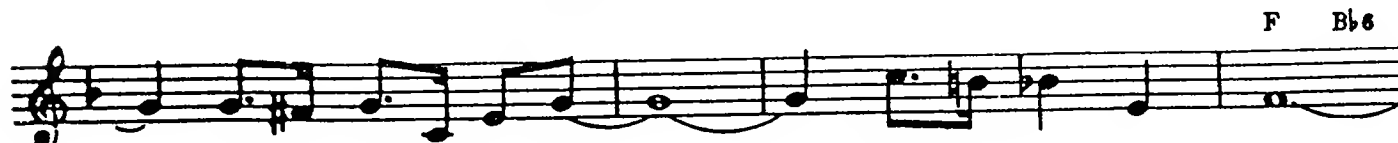
Sail a - long, sil-v'ry moon, _____ Trail a - long lov-er's lane; _____



— Sail a - long, sil-v'ry moon, _____ To my love a - gain. _____



— In the glow of your light _____ Let me see her to - night, _____



— Once a - gain hold her tight _____ Back in lov - er's lane. _____



— And then the whole world will seem bright - er As



we stroll hand in hand. Two blue hearts will seem



light-er. You un-der-stand. _____ Sail a-long, sil-v'ry moon, _____ Trail a-long lov-er's lane,

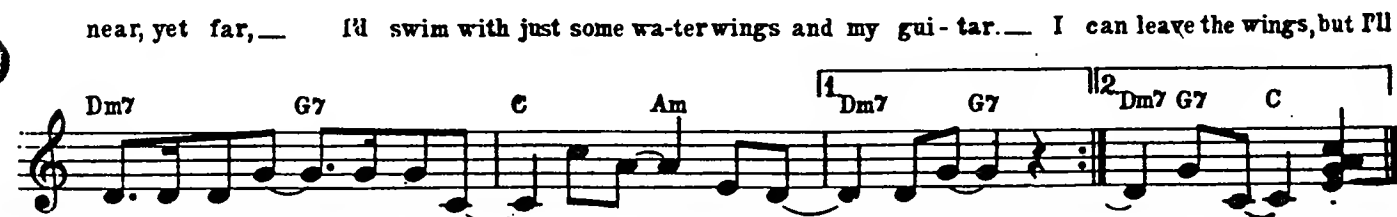
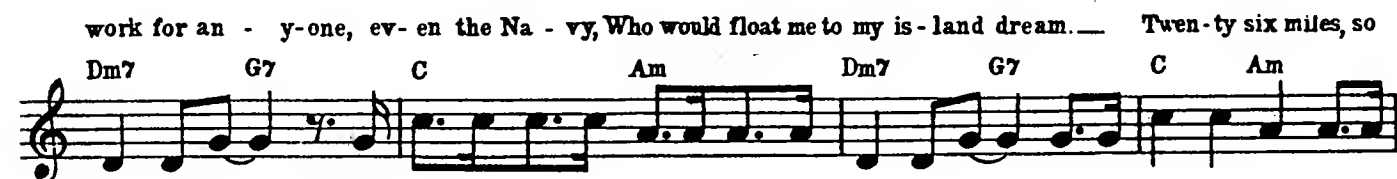
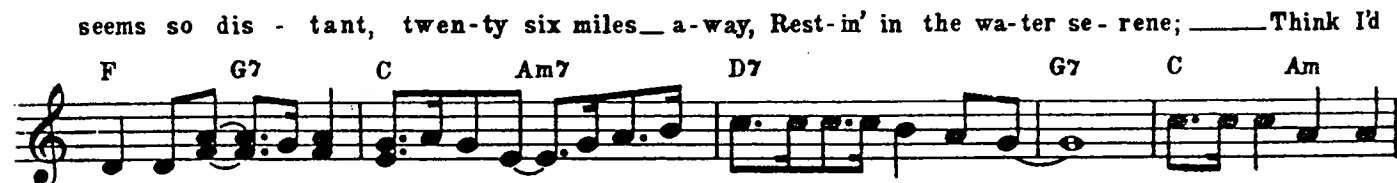
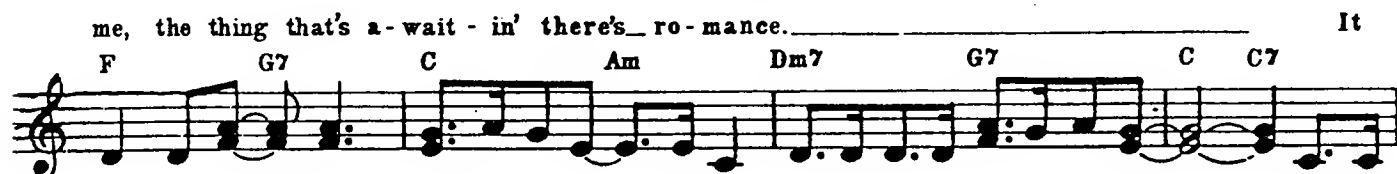


— Sail a - long, sil-v'ry moon, _____ To my love a - gain. _____

26 MILES

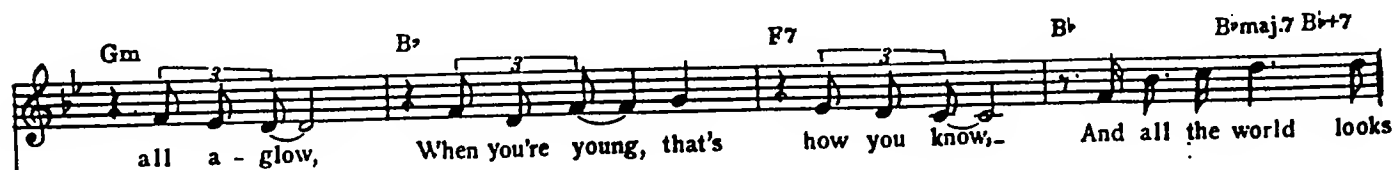
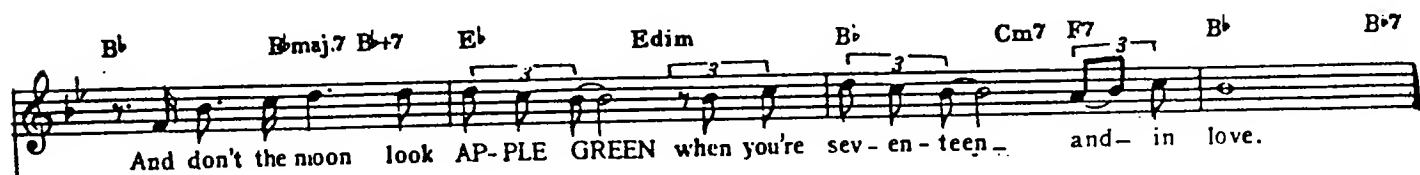
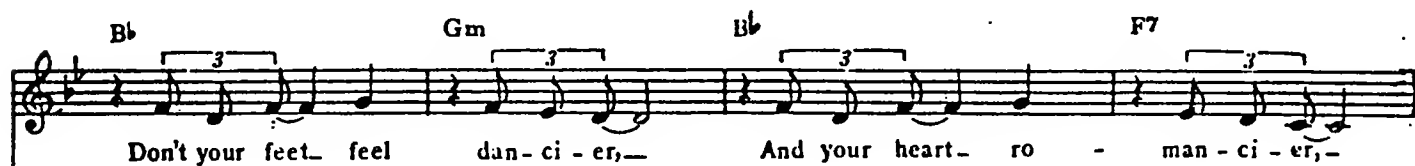
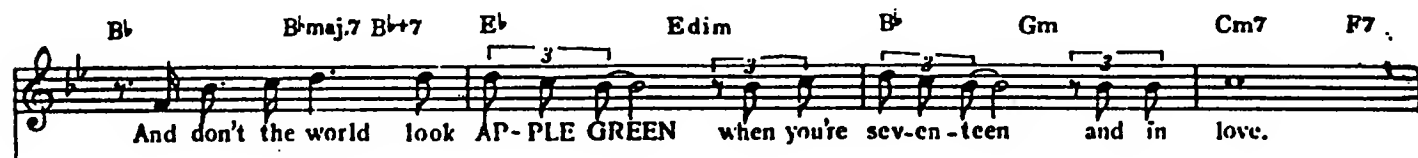
(Santa Catalina)

Moderate rock tempo



need the gui-tar — for ro-mance ro - mance — ro - mance, — ro - mance. — ro - mance. —

Apple Green



TOO LATE NOW

21

Slowly



TOO LATE NOW to for-get your smile; The way we cling when we've danced a-while;



TOO LATE NOW to for-get and go on to some-one new. TOO LATE NOW to for



get your voice; The way one word makes my heart re-joice; TOO LATE NOW to im



ag - ine my-self a - way from you. All the things we've done to - geth - er



I re - live when we're a-part. All the ten - der fun to - geth - er stays on in my



heart. How could I ev-er close the door and be the same as I was be-fore?



Dar-ling, no, no, I can't an-y-more; It's TOO LATE NOW.

HOW ABOUT YOU?

Moderately (with expression)



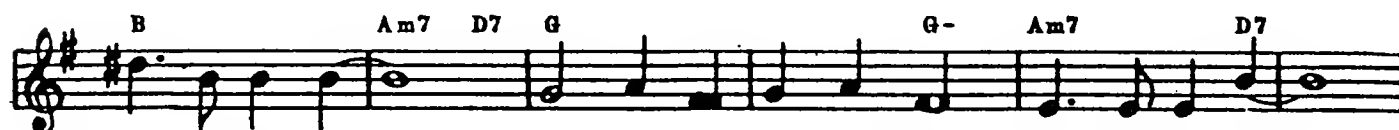
I like New York in June, How A-bout You?_____ I like a



Gersh-win tune, How A-bout You?_____ I love a fire - side



when a storm is due,_____ I like po-ta-to chips, moon-light and mo-tor trips,



How A-bout You?_____ I'm mad a-bout good books, can't get my fill,_____



And Frank-lin Roose-velt's looks, give me a thrill,_____ Hold-ing hands in a mov-ie show,

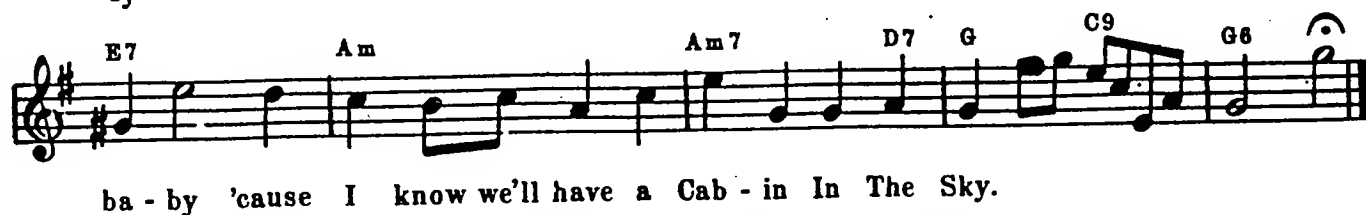
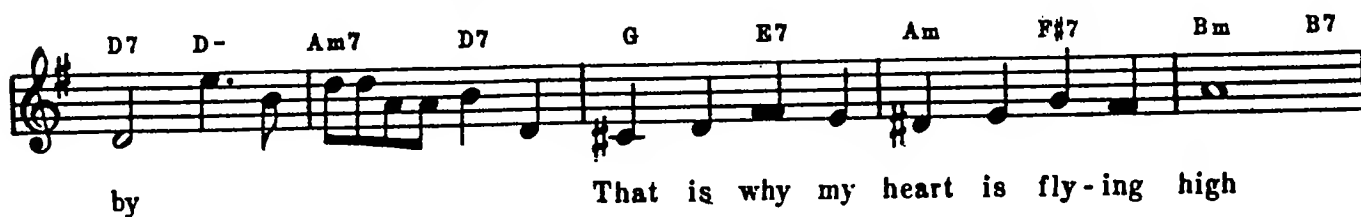


when all the lights are low may not be new, But I like it, How A-bout You.

From the Albert Lewis-Vinton Freedley Musical Play "CABIN IN THE SKY"

CABIN IN THE SKY

Moderately



JUST A DREAM OF YOU, DEAR

By
MILTON WEIL and
F. HENRI KLINKMAN

Slowly

The musical score is written for a single melodic line in treble clef, key of D major (indicated by two sharps), and 3/4 time. The tempo is marked 'Slowly'. The score consists of six staves of music, each with a corresponding line of lyrics. Chord symbols are placed above the notes to indicate harmonic accompaniment. The lyrics are: 'Just a dream of you, dear, When the sun is low; Just a dream at twilight In the fading glow; Just a dream at sunset, An-s'ring mem'ry's call; Just a dream of you, dear, Just a dream, that's all.' The score ends with a double bar line and a repeat sign, followed by two endings. The first ending leads back to the beginning of the first staff, and the second ending leads to the final chord.

Just a dream of you, dear, When the
sun is low; Just a dream at
twi - light In the fad - ing glow;
Just a dream at sun - set, An - s'ring
mem 'ry's call; Just a
dream of you, dear, Just a dream, that's
all.

I'LL BE HOME

25

By
FERDINAND WASHINGTON and
STAN LEWIS

Slowly



I'll be home, my dar-ling, Please wait for me. We'll stroll a-long to-



geth - er; Once more our love will be free. At the cor - ner drug store Each



Sat - ur - day we would meet; I'd walk you home in the moon - light;



All of these things we'll re - peat. So, dar - ling, as I write this let - ter, Here's



hop - ing you're think - ing of me. My mind's made up, so long un - til I'll



be home to start serv-ing you. I'll be home, my dar-ling, Please wait for



me. I'll walk you home in the moon-light; Once more our love will be free.

26 NOTHING EVER CHANGES MY LOVE FOR YOU

By
JACK SEGAL and
MARVIN FISHER

Moderato



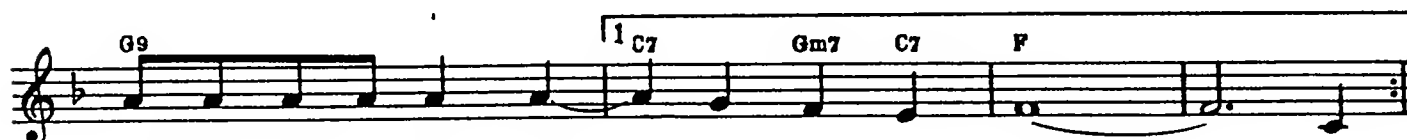
1. The earth may change— from sum - mer green to win - ter white,—
2. gen - tle breeze— can blow in - to a hur - ri - cane,—
3. mil - lion things— are bound to change as time rolls on,—



- The bright - est day— can change in - to the dark - est night,—
 — A hap - py song— can change in - to a sad re - frain,—
 — A mil - lion springs— will come and go and when they're gone,—



- A grey cloud may change a sky of blue,— But
 — The oak leaf will fall when aut - umn's through,— But
 — My dar - ling, the thrill will still be new,— For



noth - ing ev - er chang - es— my love for you.— A



— my love for you.— Time will — my love for you.—



al - ter— Gib - ral - ter,— The seas may— run dry, But



you'll see— that we'll be— The same you— and I. A

FLOWERS MEAN FORGIVENESS

27

By
AL FRISCH,
MACK WOLFSON and
EDWARD R. WHITE

Slowly



Flow-ers mean for - give - ness — I heard a po-et say. — When you need for



give - ness — You give her a bou - quet. — Flow-ers mean for - give - ness, —



— My dar-ling, here I stand, — Ask-ing your for - give - ness — With flow-ers in my



hand. — As sure as I was wrong, — When I made you cry, —



— I know that you'd be wrong — If you'd say good - bye. — Take these love - ly



flow - ers — Or they'll be lone - ly, too. — Flow-ers mean for - give - ness, —



— For give me, say you do.

Flow-ers mean for - do. —

Moderately slow

(*) G

Autumn Concerto

My heart is young in A - pril It's filled with
 Am D7 G
 love and laugh-ter, Too soon, the sum-mer days are gone. _____

When Au-tumn comes I trem-ble, Good-byes bring
 B C#m F#7 B
 cold Sep-tem-ber, A mil-lion sighs, a lone-ly blue
 dawn, The fall-ing leaves are to-ken Of thoughts we
 D7 G
 left un-spok-en, But yet our eyes still plead to
 Am D7
 meet once a-gain. And if there's no re-turn-ing, One
 Dm E7 Am Cm
 fall-en leaf will cling. Au-tumn Con-cer-to tell him her
 G Dm E7 Am
 1. G D7 2. G
 that it's my heart. heart. _____

THE MISFITS

29

Slowly

Chords: Gm, A-m, Gm, E-, D, Gm, Bb, Am, Dm, Gm, D, Gm6, A7, Gm, Bb9.

Mister Sandman

Bright

Chords: Bb, A7, D7, G7, C7, F7, Bb, Gb, F9, Bb, A7, D7, G7, Cm, Cm7, Ebm6, Bb, C9, F7, Bb, Fdim7, F9, F7, F9, Bb.

Lyrics:
 (G-m) MIS-TER SAND-MAN bring me a dream,
 Make her com-plex-ion like peach-es and cream, Give her two
 lips like ros-es in clo-ver, Then tell me
 that my lone-some nights are o-ver. Sand-man
 I'm so a-lone, Don't have no-bod-y to call my own,
 Please turn on your mag-ic beam, MIS-TER
 SAND-MAN, bring me a dream, MIS-TER

THIS OLE HOUSE

Moderately

VERSE

1. This ole house once knew my chil-dren; this ole house once knew my
 2. (This ole) house in a get-tie' shak-y; this ole house in a get-tin'.

wife. This ole house was home and com-fort as we fought the storms of
 old. This ole house lets in the rain; this ole house lets in the

life This ole house once rang with laugh-ter; this ole house heard me - y
 cold On ey knees I'e get-tie' chill-y. but I feel no fear nor

shouts. Now she trem-bles in the dark-ness when the light-ning walks e- bout.
 pale. 'Cause I see so so - gel peek-ies through e bre - ken win-dow pane.

CHORUS

Ain't e-gon-na need this house no long-er; ain't e-gon-na need this house no
 more. Ain't got time to fix the shis-gles; ain't got time to fix the
 floor. Ain't got time to oil the hing-es nor to mend no win-dow panes. Ain't gon-na
 need this house no long-er; I'm e-get-tin' read-y to meet the e-cies. 2. This old saints.

JOEY

Moderately Slow

Refrain c

Jim - my kissed me in the spring - time, Tom - my kissed me
 in the fall, But I re-mem-ber on - ly JO - EY, JO - EY kissed me
 not at - all. Jim - my sang the sweet-est love songs, Tom - my watched me
 hope - ful - ly, But I re-mem-ber on - ly JO - EY, JO - EY stole my
 heart from me. Ev-ry now and then JO-EY wan-dered by
 And I wished that he would stay, Then I breathed a sigh And I won-dered why he
 nev-er e-ven looked my way. Jim - my al-ways went me flow-ers,
 Tom - my of - ten did the same; But I re-mem-ber on - ly JO - EY,
 JO - EY made me change my - name.

NEVER BE ANYONE ELSE BUT YOU 31

By
BAKER KNIGHT

Moderato

There'll nev-er be an-y-one else but you for me! Nev-er ev-er be,
just could-n't be an-y-one else— but you! If I could take my pick of all— The heart that's true and longs for you— Is
girls I've ev-er known, Then I'd come and pick you out To be my ver-y own.
all I have to give. All my love be- longs to you As long as I may live.
There'll nev-er be an-y-one else but you for me! Nev-er ev-er be,
just could-n't be an-y-one else— but you! A you! I nev-er will for-
get the way you kiss me, — And when we're not to - geth-er, — I
won-der if you miss me, 'Cause I hope and pray the day will come When you be- long to
me. Then I'm gon-na prove to you — How true my love can be

TOMBOY

By
JOE FARRELL and
JIM CONWAY

Moderate rock tempo

When we were small, I used to call you Tom - boy; ——— The

years have flown since you were known — as Tom - boy. ——— No

made up face, no fan - cy lace, ——— Pig - tails in your hair, ——— It

seems like on - ly yes - ter - day ——— You tagged be - hind me ev - 'ry - where ——— I

nev - er thought that I'd get caught — by Tom - boy, ——— But

pink chif - fon worked mag - ic on — my Tom - boy. ——— And

now I find I've been blind, ——— You are al - ways on my mind. ——— Be -

fore I'm through, you'll say "I do" ——— And Tom - boy will be mine. ——— When —

TRAGEDY

33

By
GERALD H. NELSON and
FRED B. BURCH



Wind and storm, — gone's the sun, Run the stars, my dark has come. You've



gone from me, — Oh, — trag-e - dy! — Oh, come back,



— have me here, Hold me, love, — be sin-cere. You've gone from me, — Oh, — trag-e-



dy' Like smoke from a fire of love, oh, — Our



dreams have all gone a - bove, oh' — Blown by wind, — kissed by — snow,



All that's left is the dark be - low. You've gone from me, — Oh, —



trag-e - dy! —

dy!

THE PURPLE PEOPLE EATER

By
SHEB WOOLEY

Bright rock tempo



1. Well, I saw the thing-a-com-in' out of the sky;— It had one long horn and
2. (Well, he) came down to earth and he lit in a tree,— I said, "Mis-ter pur-ple peo-ple eat-er



one big eye.— I com-menced to shak-in' and I said, "Ooh-wee!" — It
don't eat me!" — I heard him say in a voice so gruff,— "I



looks like a pur-ple peo-ple eat-er to me." It was a one-eyed, one-horned
wouldn't eat you 'cause you're so tough." Well,— bless my soul, rock'n roll,



fly-in' pur-ple peo-ple eat-er, One-eyed, one-horned fly-in' pur-ple peo-ple eat-er, One-eyed, one-horned
fly-in' pur-ple peo-ple eat-er, Pid-geon-toed, under-grown, fly-in' pur-ple peo-ple eat-er, He wears short shorts



fly-in' pur-ple peo-ple eat-er, Sure looked strange to me.— 2. Well, he
friend-ly lit-tle peo-ple eat-er, What a sight to see.—

3.
I said, "Mister purple people eater, what's your line?"
He said, "Eatin' purple people, and it sure is fine.
But that's not the reason that I came to land,
I wanna get a job in a rock and roll band."

4.
And then he swung from the tree and he lit on the ground,
And he started to rock, a-really rockin' around.
It was a crazy ditty with a swingin' tune,
Singa bop bapa loop a lap a loom bam boom.

5.
Well he went on his way and then what-a you know,
I saw him last night on a T.V. show.
He was blowin' it out, really knockin' 'em dead,
Playin' rock 'n roll music thru the horn in his head.

ARE YOU REALLY MINE?

35

By
AL HOFFMAN
DICK MANNING and
MARK MARKWELL

Moderato



You tell me that you love me And you tell me that you want me And you ev-en wear my grad-u-a-tion



ring. It's too won-der-ful, It's too beau-ti-ful, It's a fan-tas-tic thing.



Are you real - ly, real - ly mine, — real - ly mine, — real - ly



mine? Will my luck - y lit - tle star — real - ly

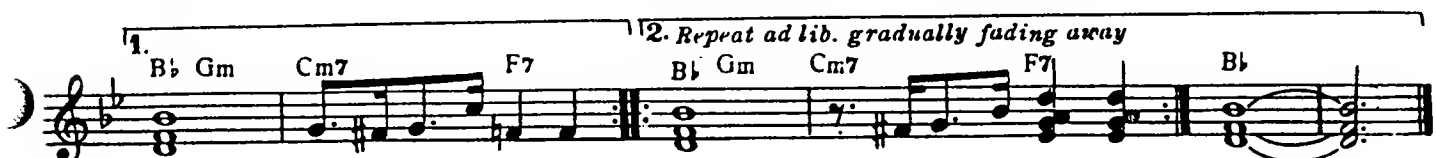


shine? — real - ly shine?

Kiss me with feel - ing,



Make my heart go reel-ing, Make me know that you are real - ly, real-ly, real - ly



mine.

You mine,

Real - ly

mine. —

HOOPA HOOLA

(With A Hula Hoop)

By
CHARLES GREAN
and BOB DAVI

Moderate Rock 'N' Roll Tempo

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb). The tempo is marked 'Moderate Rock 'N' Roll Tempo'. The melody is accompanied by guitar chords indicated by letters above the staff. The lyrics are written below the staff, with some words in parentheses indicating they are optional or part of a variation. The score consists of several lines of music, each with a corresponding line of lyrics. The final line of the score ends with a double bar line and a repeat sign.

Chords: F, Bb, F, F7, Bb7, C7, Bb, F, Gm7, C7, E7.

Lyrics:

I nev-er seem to wan-na d) the stroll an- y- more, And west-ern mov-ies real-ly are be-

com-ing a bore, 'Cause now I've dis-cov-ered there's a new way to swing, I'm get-tin' all my kicks in a

big, round ring; I've got a Hoo-la Hoop; I've got a Hoo-la Hoop; I do the

Hoo - pa Hoo-la, Hoo - pa Hoo-la, Hoo - pa Hoo-la, Hoo-la all the time!

Ear-ly in the morn-ing we're all do-in' the Hoo - la Walk-in' down the street on our way-to school-a. The

teach-ers are a say - in' that we're act - in' the fool - a They real-ly ought-a try it 'cause it's real, real cool-a, A —

Hoo - la Hoop; I've got a Hoo - la Hoop; I do the Hoo - pa Hoo - la. Hoo - pa Hoo-la,

Hoo-pa Hoo-la. Hoo-la all the time!

COME SOFTLY TO ME

37

By
GARY TROXEL
GRETCHEN CHRISTOPHER and
BARBARA ELLIS

Moderato



Doo doo bee doo dom dom dom-doo dom, Doo bee doo dom dom dom-doo dom, Doo bee



doodom dom dom-doo dom, Doo bee doo dom dom dom-doo dom Doo bee doo. Come soft-ly, Come soft-ly,



dar-ling Come soft-ly dar-ling Come soft-ly, dar-ling. Come soft-ly, dar-ling.
dar-ling. Come to me, stay



You're my ob- ses-sion, For- ev- er and a day. I want, want you to know —
I've wait-ed, wait-ed so long —



I love, I love you so Please hold, hold me so tight All thru, all thru the night. I
For your kiss-es and your love. Please come, come to me From one, from up a-bove.



speak soft-ly, dar-ling. Hear what I say, I love you al-ways, al-ways, al-ways.
Come soft-ly, dar-ling. Come soft-ly, dar-ling.



I need, need you so much. One kiss, one touch. Doo dom dom dom-doo dom, Doo bee doo dom dom



dom-doo dom, Doo bee doo dom dom dom-doo dom, Doo bee doo dom dom-doo dom Doo bee doo.

IT'S JUST A MATTER OF TIME

By
CLYDE OTIS
BROOK BENTON and
BELFORD HENDICKS

Slowly



Some day, — some day — You'll re-a-lize that you've been blind. — Yes



dar-ling, — you're go-ing to need me a-gain; It's just a mat-ter of time.



Go on, — go on, — Un-til you reach the end — of the line, — But



I know — you'll pass this way — a-gain; It's just a mat-ter of time. Af-ter I



gave you — ev 'ry thing I had, You laughed and called me a clown. Re-mem-ber



in your search for for-tune and fame, What goes up — must come down.



I know — I know — That one day you'll wake up and find — That



my love — was a true love; It's just a mat-ter of time.

BELONGING TO SOMEONE

By **39**
AL HOFFMAN and
DICK MANNING



Be - long-ing to some-one is a won-der-ful, won-der-ful thing;



Know-ing there's some-one who cares makes your heart sing. Be - long-ing to



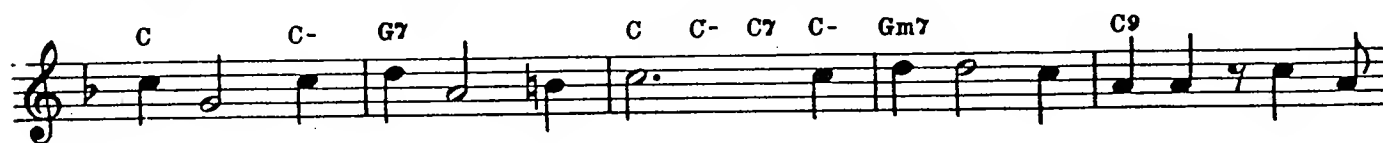
some-one can be worth more than sil-ver and gold; Love is a gift from a -



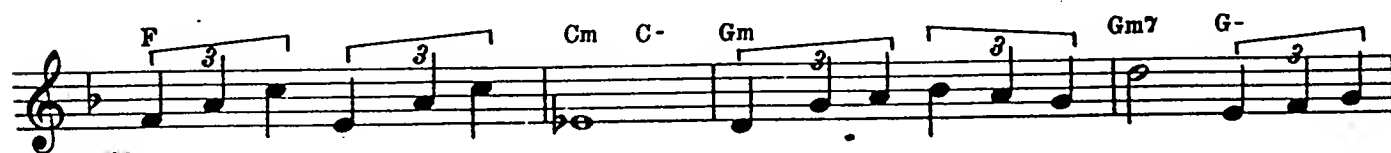
bove, to have and to hold. To be a - lone, yet nev-er



lone-ly is to reach your shin-ing star. When you have found your "One and



on - ly"; How luck-y you are! Be - long-ing to some-one is a



heav-en - ly dream that comes true, Sweet as a beau-ti - ful song writ-ten for



two. Oh, how I long to be - long to some-one like you!

KISSES SWEETER THAN WINE

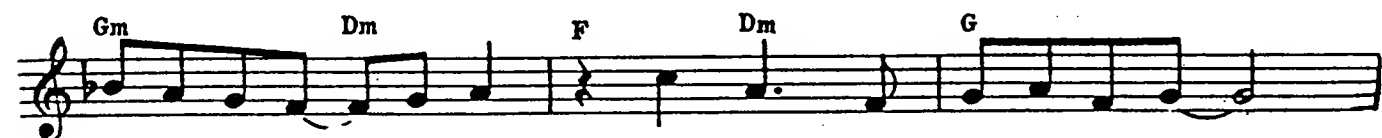
By
PAUL CAMPBELL and
JOEL NEWMAN

Slowly, with a deliberate rhythm

REFRAIN



VERSE



REFRAIN



THE GIRL WITH THE GOLDEN BRAIDS 41

By
STANLEY KAHAN
EDDIE SNYDER

Moderately fast



1. Saw a gal with gold-en hair, Dan-cin' as I played, Nev-er saw a
2. Knew I had to take a chance, So, I made a trade. Gave my fid-dle
3. Now the boys are talk-in' of My last ser-e-nade. Luck-y me, I'm



gal so fair As the girl with the gold-en braids. I was trav-'lin' with a band,
for a dance With the girl with the gold-en braids. Now I'm through for-ev-er-more.
so in love With the girl with the gold-en braids. Ev-er since that night in June,



Came to town and stayed. Knew I'd have to seek the hand Of the girl with the gold-en braids.
Roam-in' nev-er paid. Found the life that I a-dore With the girl with the gold-en braids.
Life's a ros-y shade, Danc-in' on my hon-ey-moon With the girl with the gold-en braids.



Dance girl, dance and sway, Dance and steal my heart a-way. So man-y fel-las



stand in line, But I knew you'd be mine, — Yes, you'd be mine. —



— Yes, I knew you'd be — mine. —

42

TOPSY II

Musical score for "TOPSY II" in G major, 4/4 time. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line with various chords and fingerings indicated above the notes.

Chords and Fingerings:

- Staff 1: Dm (1 2 4 5 1), Bb7 (3 4 1), A7 (4), Dm (1), Bb7, A7.
- Staff 2: Dm (2 4 5 1), Bb7 (3 4 1), A7 (4 3), Dm (1), Gm (1 2 3 5 2).
- Staff 3: Eb7 (3), D7 (4 3), Gm (2 1), Dm (5 4), Dm (2 4 5 1).
- Staff 4: Bb7 (3 4 1), A7 (4 3), Dm (1), D7 (3 2 3 4 1 2), D7 (3 4 2).
- Staff 5: G7 (1), C7 (3 4 2).
- Staff 6: F (1 4 3 1 2 1), A7 (5 1 2), Dm (1 2 4 5 1).
- Staff 7: Bb7 (3 4 1), A7 (4), Dm (1), Bb7, A7, Dm (2 4 5 1).
- Staff 8: Bb7 (3 4 1), A7 (4), Dm (1), 1. Dm, 2. E-Z ending. Dm.

WHO NEEDS YOU

43

Slowly

Who needs you _____ to drive me out of my mind?__ Who needs you, _____

— I like to know?_____ Who needs you _____ to give me

chills when I'm well?_____ How fast can a help - less heart go?_____ I

know, dear, _____ I love you more than a lot, _____ But oh, what I've got _____

— to go through!_____ And so, dear, _____ I guess the

an - swer is simp - ly, Who needs you?_____ I do. Who

needs you?_____ Who needs you?_____ I do. _____

A ROSE AND A BABY RUTH

Slow rock rhythm



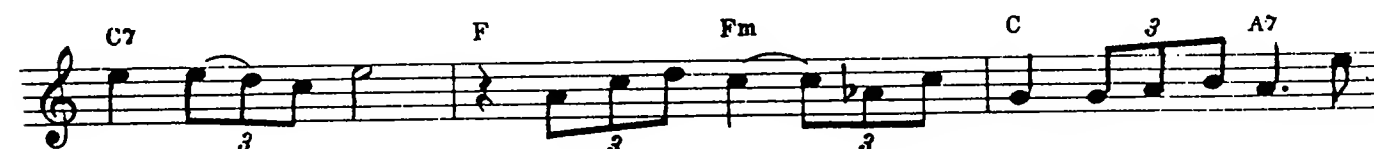
We had a quar-rel, a teen-age quar-rel. Now I'm as blue_ as I



know how_ to be. I can't call you on the phone; I can't e - ven



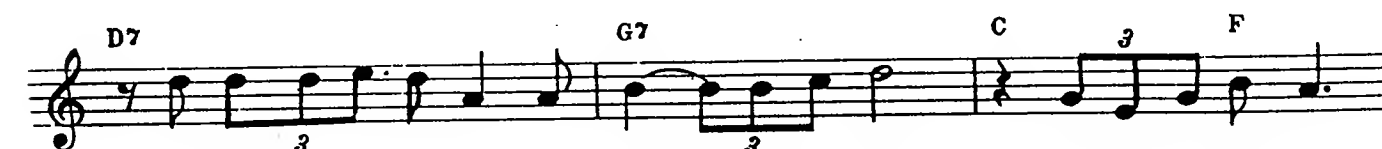
see you_ at your home. So, I'm send-ing you_ this pres-ent Just_ to prove that I'm



tell - ing_ the truth. Dear, I be - lieve_ you won't laugh when you re-ceive This



rose and a Ba - by Ruth. I could have sent you an or - chid_ of some kind,



But that's all I had in my jeans_ at the time. But when we grow up,



some day I'll show up, Just_ to prove_ I was tell-ing_ the truth. I'll kiss you, too, then



I'll hand to you This rose and a Ba - by Ruth_

NO LOVE

(But Your Love)

45

By
BILLY MYLES

Slowly



No Love— but your love— Can set my world on fire;



No Love— but your love— Can fill me with de - sire;



No Love— but your love— Can shape my des - ti - ny; No Love— but



your love— Can make a slave of me. No arms but your arms Can ban-ish all my



fears; No charms but your charms Could last a thou - sand years.



No Love— but your love— Will ev - er thrill me so; No Love— but



your love— Will my heart ev - er know. know.

HI-LILI, HI-LO

Refrain

A song of love is a sad song, HI - LI - LI, HI -

LI - LI, HI - LO. A song of love is a

song of woe, don't ask me how I know. A

song of love is a sad song, for I have

loved and it's so. I sit at the win-dow and

watch the rain, HI - LI - LI, HI - LI - LI, HI - LO. To -

mor-row I'll prob-a-bly love a-gain, HI - LI - LI, HI - LI - LI, HI -

LO A HI - LI HI - LI HI - LI HI - LO

Chords: F, Fdim, Bb, C7, F, Cm, D7, Gm, F, C7, F, F7, Bb, Bb, F, C7, F, C, C7, C7, F

Our Language Of Love

47

Irma La Douce

Refrain (slowly, with expression)

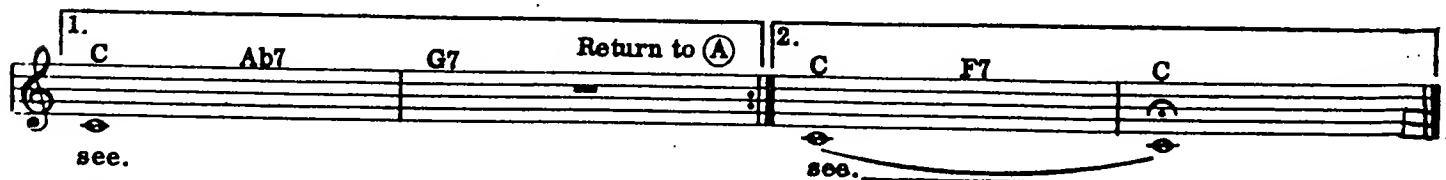
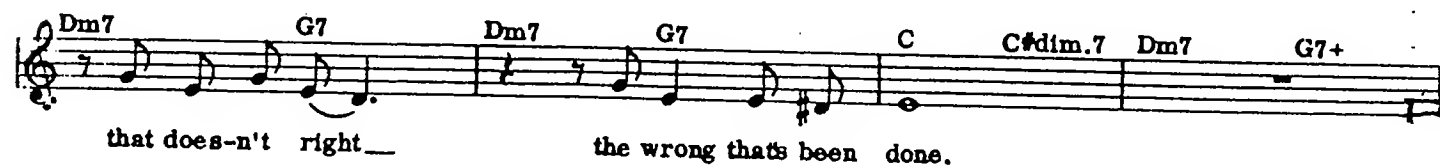
Chords: Eb Eb6 Ebmaj7 F7 Bb7 Bb7(b9) Eb Eb Eb6 Ebmaj7 Eb6 F7 Bb7 Bb7(b9) Eb Eb6 Ab Ab6 Gm C7(b9) Fm Bb7 Eb Eb6 Ebmaj7 Eb6 F Bb7 Bb7(b9) Eb

No need to speak, No need to sing — When just a glance means ev-'ry-
 thing. Not a word need be spo - ken — In our lan-guage of love. —
 I'll touch your cheek, — You'll hold my hand — And on - ly
 we will un-der - stand That the si-lence is bro - ken — By our lan-guage of
 love. — It's clear to you, — It's clear to me — This pre - cious
 mo-ment. had to be, Oth-er mo-ments out-class - ing — Guard-ian an-gels are
 pass - ing. — No words will do, — No lips can
 say — The ten-der mean-ing we con - vey, "I love you" is un - spo - ken, —
 In our lan - guage of love. — No need to

First Ending: 1. In our lan - guage of love. —
Second Ending: 2. No need to

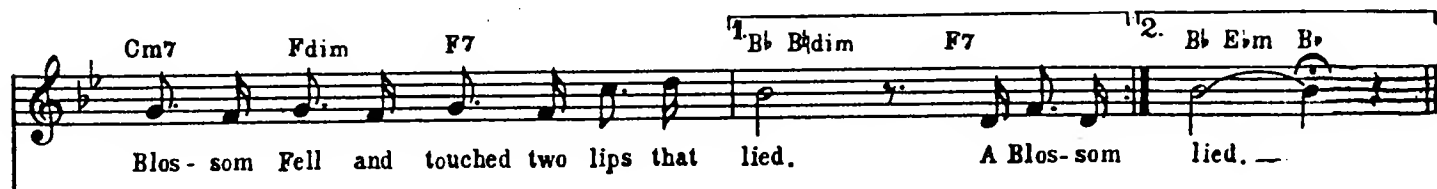
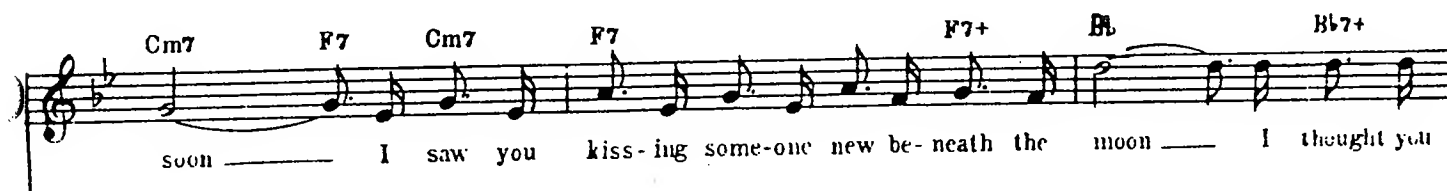
I'M SORRY

CHORUS

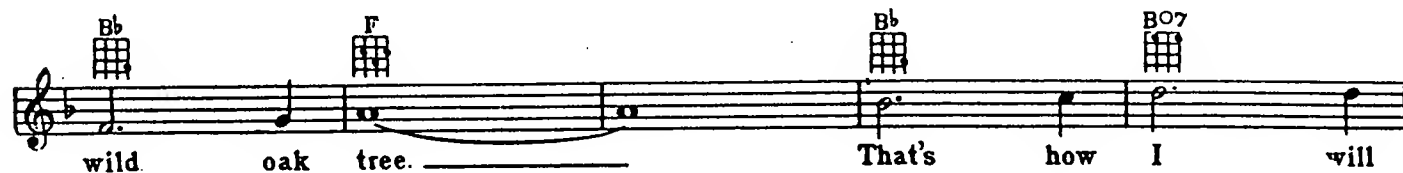


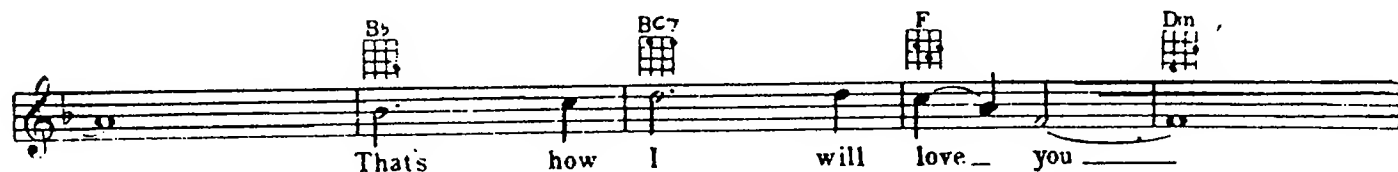
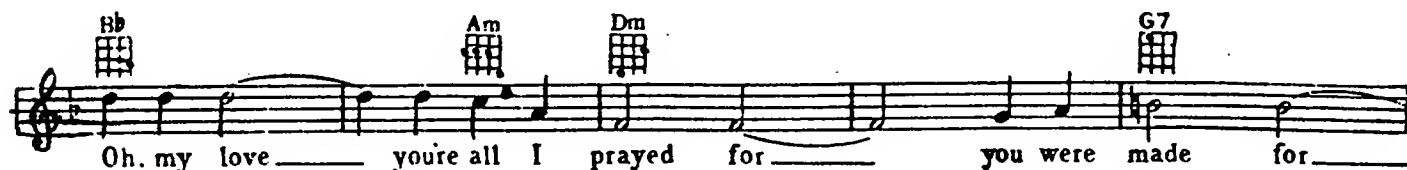
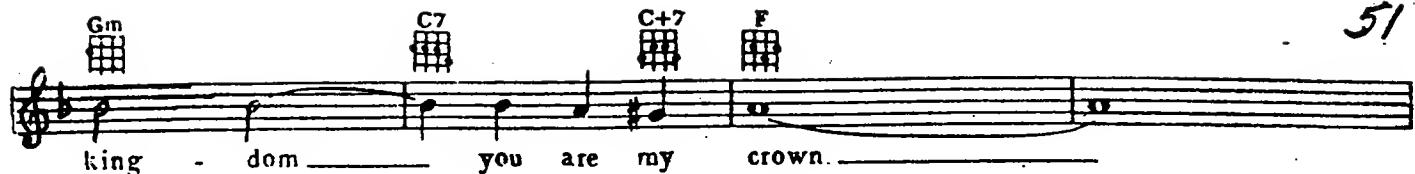
A Blossom Fell

49



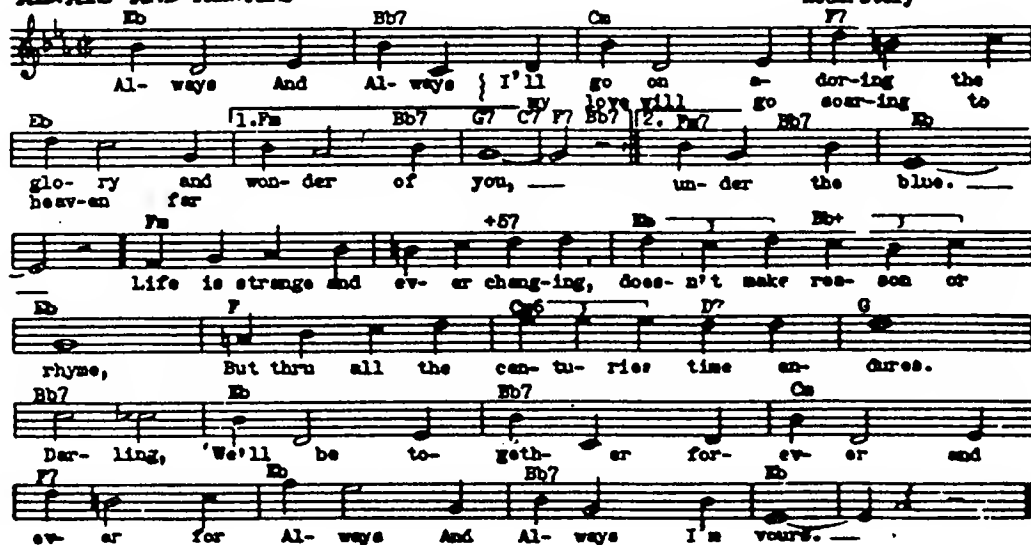
ENDLESSLY





ALWAYS AND ALWAYS

Moderately



THE THREE BELLS

THE JIMMY BROWN SONG

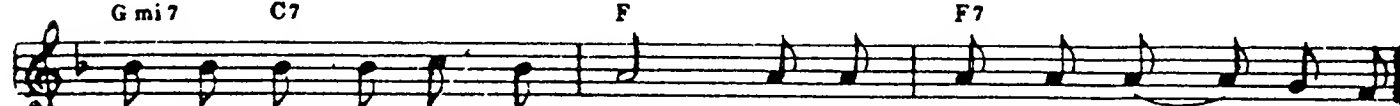
Verse




1. There's a vill-age hid-den deep in the val-ley, A-mong the
 2. There's a vill-age hid-den deep in the val-ley, Be-neath the
 3. From the vill-age hid-den deep in the val-ley, One rain-y
 1. — Vil-la - ge au fond de la val-lée, Comme é - ga -




pine trees half for-lorn, And there on a sun-ny morn-ing
 moun-tains high a-bove, And there, twen-ty years there - af-ter,
 morn-ing dark and gray, A soul winged its way to heav-en,
 re, pres qu'i-gno-re, Voi-ci, dans la nuit é-toi-lée, Qu'un



Lit-tle Jim-my Brown was born; So his par-ents brought him to the
 Jim-my was to meet his love. Man-y friends were gath-ered in the
 Jim-my Brown had passed a-way. Si-lent peo-ple gath-ered in the
 nou-veau né nous est don-né; Jean Fran-çois Ni cot — il se



chap-el, When he was on-ly one day old, And the priest blessed the lit-tle
 chap-el, And man-y tears of joy were shed, In — June on a Sun-day
 chap-el, To say fare-well to their old friend, Whose life had been like a
 nom-me, Il est jous-flu, tendre et ro-sé, A l'é-gli-se, beau pe-tit



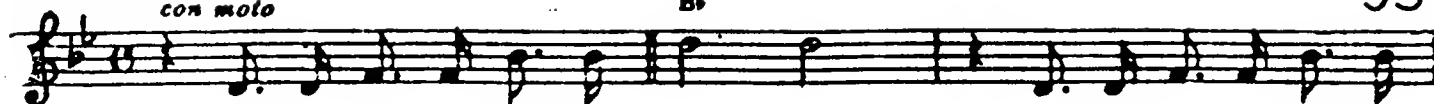
fel-low, "Wel-come, Jim-my to the fold."
 morn-ing, When Jim-my and his bride were wed:
 flow-er, Bud-ding bloom-ing till the end.
 hom-me, De-main tu se-ras bap-ti-sé.

Refrain

con moto

Bb

53



All the chap-el bells were ring - ing
All the chap-el bells were ring - ing,
Just a lone-ly bell was ring - ing
U - ne clo - che son - ne, son - ne,

In the lit - tle val - ley
'Twas a great day in his
In the lit - tle val - ley
Sa voix d'é - chox en é -

F

F7



town,
life,
town,
chos,

And the song that they were sing - ing,
'Cause the songs that they were sing - ing
'Twas fare-well that it was sing - ing
Dit au mon - de qui s'é - ton - ne:

Was for ba - by jim-my
Was for jim-my and his
To our good old jim-my
C'est pour Jean Fran-çois Ni -

Bb



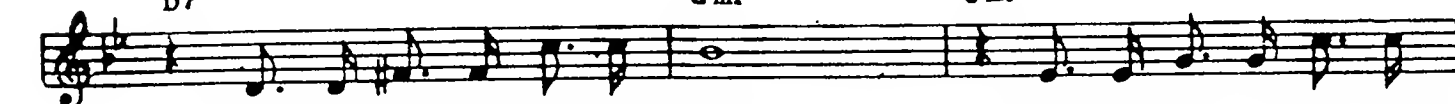
Brown.
wife.
Brown.
col!

Then the lit - tle con - gre - ga - tion
Then the lit - tle con - gre - ga - tion
And the lit - tle con - gre - ga - tion
C'est pour accue il - lir une â - me

D7

Gmi

Gmi



Prayed for guid - ance from a - bove,
Prayed for guid - ance from a - bove,
Prayed for guid - ance from a - bove,
U - ne fleur qui sbuure au jour;

"Lead us not in - to temp -
"Lead us not in - to temp -
"Lead us not in - to temp -
A peine, à peine, u - ne

Bb

F7



ta - tion, Bless this hour of med - i - ta - tion, Guide him with e - ter - nal
ta - tion, Bless, Oh Lord, this cel - e - bra - tion, May their lives be filled with
ta - tion, May his soul find the Sal - va - tion Of Thy great e - ter - nal
flam - me en - cor fai - ble qui ré - cla - me Pro - tec - tion ten - dresse a -

1-2.

Bb

F

D.S. al Fine

Fine

Bb

F7


Bb



love.
love.
mour.


2. There's a
3. From the
1. — *Vil -* love.

54 The Naughty Lady Of Shady Lane



Refrain  

THE NAUGH-TY LA - DY OF SHAD-Y LANE has the town in a



 whirl; THE NAUGH-TY LA - DY OF SHAD-Y LANE, Me oh my, oh what a





girl.

Verse  






1. THE NAUGH - TY LA - DY OF SHAD - Y LANE has hit the town like a
 2. You should see_ how she car - ries on_ with her ad - mir - ers ga
 3. The things they're try - ing to pin on her_ won't hold much wa - ter, I'm

bomb. The back fence gos - sip ain't been this good since Ma - bel ran off with
 lore, She must be giv - ing them quite a thrill, the way they flock to her
 sure, Be - neath the pow - der and fan - cy lace, there beats a heart sweet and

Tom. Our town was peace-ful and qui - et_ be - fore she came on the
 door. She throws those come-hith-er glanc-es_ at ev - 'ry Tom, Dick and
 pure. She just needs some-one to change her, then she'll be nice as can

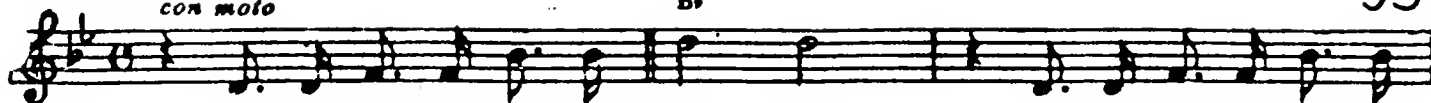
scene; The la - dy has start - ed a ri - ot, dis -
 Joe; When of - fered some li - quid re - fresh - ment, the
 ha. If you're in the neigh - bor - hood. strang - er. you're

Refrain

con moto

B \flat

53



All the chap-el bells were ring - ing
All the chap-el bells were ring - ing,
Just a lone - ly bell was ring - ing
U - ne clo - che son - ne, son - ne,

In the lit - tle val - ley
'Twas a great day in his
In the lit - tle val - ley
Sa voix d'é - chos en é -



town,
life,
town,
chos,

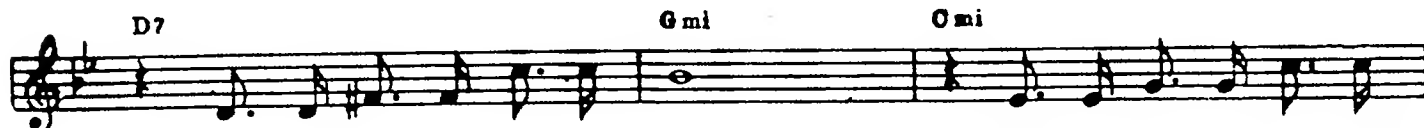
And the song that they were sing - ing,
'Cause the songs that they were sing - ing
'Twas fare-well that it was sing - ing
Dit au mon - de qui s'é - ton - ne:

Was for ba - by jim-my
Was for jim-my and his
To our good old jim-my
C'est pour Jean Fran-çois Ni -



Brown.
wife.
Brown.
col!

Then the lit - tle con - gre - ga - tion
Then the lit - tle con - gre - ga - tion
And the lit - tle con - gre - ga - tion
C'est pour accue il - lir une â - me



Prayed for guid - ance from a - bove,
Prayed for guid - ance from a - bove,
Prayed for guid - ance from a - bove,
U - ne fleur qui sbuvre au jour;

"Lead us not in - to temp -
"Lead us not in - to temp -
"Lead us not in - to temp -
A peine, à peine, u - ne



ta - tion, Bless this hour of med - i - ta - tion, Guide him with e - ter - nal
ta - tion, Bless, Oh Lord, this cel - e - bra - tion, May their lives be filled with
ta - tion, May his soul find the Sal - va - tion Of Thy great e - ter - nal
flam - me en - cor fai - ble qui ré - cla - me Pro - tec - tion ten - dresse a -



love.
love.

2. There's a
3. From the
vil - love.

54 The Naughty Lady Of Shady Lane

Refrain



F#dim



THE NAUGH-TY LA - DY OF SHAD-Y LANE

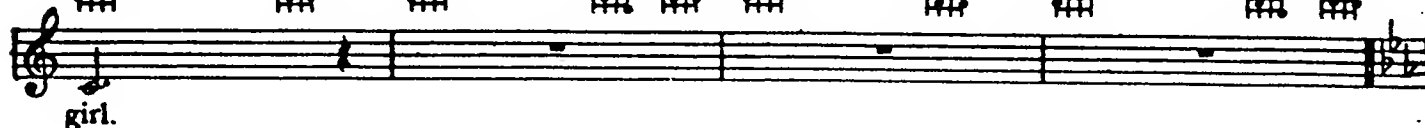
has the town in a



whirl;

THE NAUGH-TY LA - DY OF SHAD-Y LANE,

Me oh my, oh what a



girl.

Verse



1. THE NAUGH - TY LA - DY OF SHAD - Y LANE has hit the town like a
2. You should see how she car - ries on with her ad - mir - ers ga
3. The things they're try - ing to pin on her. won't hold much wa - ter, I'm



bomb. The back fence gos - sip ain't been this good since Ma - bel ran off with
lore, She must be giv - ing them quite a thrill, the way they flock to her
sure, Be - neath the pow - der and fan - cy lace, there beats a heart sweet and



Tom. Our town was peace - ful and qui - et be - fore she came on the
door. She throws those come - hith - er glanc - es at ev - 'ry Tom, Dick and
pure. She just needs some - one to change her, then she'll be nice as can



scene;
Joe;

The la - dy has start - ed a ri - ot,
When of - fered some li - quid re - fresh - ment,

dis -
the

1 2

3 To Last Refrain

55

D7

D7-5

G7

D7

D7-5

G7

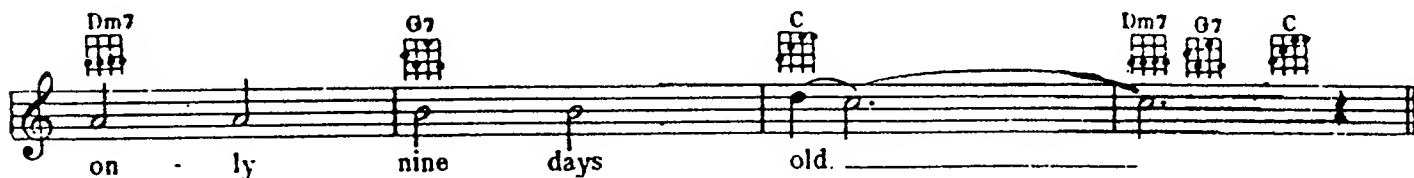
THE
THE

wel-come to drop in and see

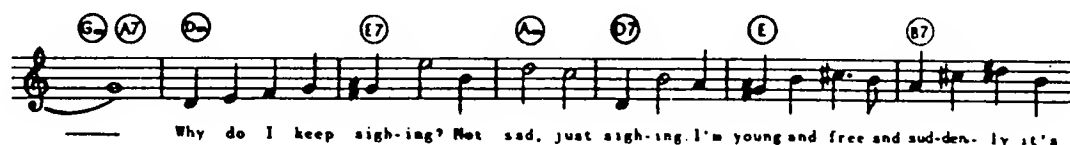
THE

Last Refrain

Pdim



SUDDENLY IT'S SPRING



Suddenly There's A Valley

Waltz (With feeling)

When you've climbed the high - est

moun-tain _____ When a cloud holds the sun - shine in _____

SUD - DEN - LY THERE'S A VAL - LEY _____ where the earth knows peace - with

man _____ When a storm hides the dis - tant rain - bow _____ And you

think you can't find a friend _____ SUD - DEN - LY THERE'S A

VAL - LEY _____ Where friend - ships nev - er end _____ Touched

on - ly by the sea - sons _____ Swept clean by the wav - ing

Chords: C, Fm6, C, Fm, C, F, Fm6, C, C, Fm, C, F, Fm, C, Fm, C, Fm, Dm7, G7, C, Dm7, Fm

57

C Am7 Ab+ C Am6

grain Sur - veyed by a hap - py blue - bird And

Am Ab+ Am7 D9 G7 C Fm

kissed by the fall - ing rain When you think there's no bright to -

C Fm C

mor - rows And you feel you can't try a - gain

F Fm C F Fm6

SUD - DEN - LY THERE'S A VAL LEY where hope and love be -

1 C Dm7 G7 2 C Fm C

gin When you've gin

WILD IS THE WIND

Theme 1: E7 Um E7 Gm Um F#7 F# Fm F7

Love me, love me, say you do. Let me fly a way with you. For my love is
Give me more than one. Let me fly this hun - gry - ness. Let the wind blow

2nd: Bb A7+b9 D7+b9 E7 Gm A7 D7+b9 D7 Bb Ebm Bb

like the wind and wild is the wind! You touch me; I hear the sound of man - do.
through your heart, for wild is the wind: Cm Cm6 Cm7 D7 Um Cm Cm7 F7

ins You Kiss me, and with the kiss the world be - gins. You're Spring to me. Bb Eb Cm6 (Accl) A7+b9 D E7 Gm E7 Um

all things to me. You're life. Like a leaf clings to a tree. Oh, my dar - ling
Um F#7 F# F# F# Bdim Bb A7+b9 D7+b9 E7 Gm A7+b9 D7+b9 Gm

cling to me. For we're crea - tures of the wind and wild is the wind. the wind. A7 D7+b9 0

Wild is my love for you

KEWPIE DOLL

Verse

1. Well, I took my ba-by to the car-ni-val— And I
 (2. Then we) walked down the Mid-way till we saw a crowd— And a
 (3. Then my) ba-by said —“Hon-ey, let me try my luck And knock the

heard the — bark er yell, — — — — —
 man said, — — — — — “Try — your skill; — — — — —
 milk bot-tles off a the shelf; — — — — — “Come on and
 Ya should — a

win your self a pret-ty KEW-PIE DOLL— — — — — All ya'
 shots for a quar-ter, make a duck hit the wa-ter And —
 seen this — chick, she was a Dead-eye Dick, — — — — — Hey, I

got-ta do is ring- the bell.” — — — — — Well I swung the ham-mer just as
 give — your ba-by a thrill.” — — — — — Well my ba-by smiled and then she
 could - n't do it bet-ter my self. — — — — — And then my face got red — — — — — and my

hard as I could — — — — — And you should - a heard the wild — — — — — ap- plause, —
 kissed me once — — — — — And I felt I was — — — — — nine — — — — — feet tall, —
 chest — — — — — swelled up — — — — — And the eyes — — — — — bugged — — — — — out - a my head —

— — — — — When — — — — — “Bong!” went the bell — — — — — and the
 — — — — — Five shots — — — — — crashed — — — — — and — — — — —
 'Cause when the prize turned — — — — — out to be a

man said, "Well, I guess the KEW-PIE DOLL is yours." }
 five ducks splashed And the man gave me a KEW-PIE DOLL. }
 KEW-PIE DOLL, This is what my ba-by said.

Refrain. 1-2. I said, "Gim-me a dog-gie, or a ted-dy bear, Or a
 3. She said, "Gim-me a dog-gie, or a ted-dy bear, Or a

high school ban-ner for my wall; 'Cause I got me a real-live

KEW-PIE DOLL- And she's the cut-est one- of all."
 (KEW-KEW-KEW - PIE DOLL.,

(Back to Verse) KEW-KEW-KEW - PIE DOLL.) (KEW-KEW-KEW - PIE DOLL.)
 2. Then we all." Cut-est one- of ali
 3. Then my

TAKE MY LOVE

Climb-ing rose on the wall, Take it now be-fore the pet-als fall. Ap-ple ripe,
 on the bough. Take it, for the time to take is now. Hap-py day, sun or rain, Live it for it nev-er
 comes a-gain Lada have died young and grav. Pret-ty maids can fade a-way. Noth-ing is for-ev-er!
 Al-ways is a lie! I can on-ly love you 'til the day I die
 So, my love, oh, my love. Dream no more, my love, a- wake, my love Oh! my love, wake, my love.
 Turn to me and TAKE MY LOVE! LOVE!

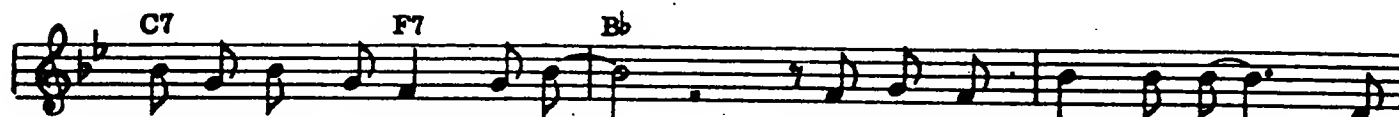
MANY TEARS AGO



They said your cheat-in' heart_ would make me cry_ And like a fool I



gave it a try_ I should have lis-tened when they told me so_



Man-y, MAN - Y TEARS A - GO._ But I could not be-lieve_ the



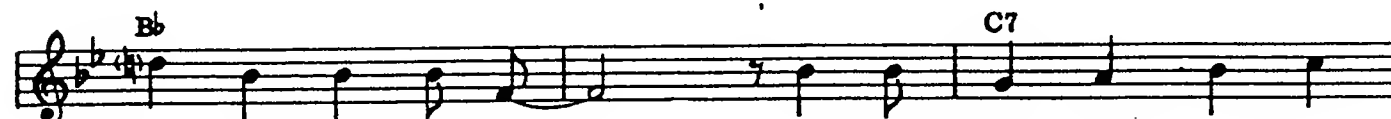
things they said_ Be-cause my heart o-ver-ruled my head_



I should have lis-tened when they told me so_ Man - y, MAN - Y TEARS A - GO..



I laughed out loud when they told me That



you had some-one else,_ But your cheat - in' heart has



shown me_ That I was fool - in' my - self._ I know it's



too late for_ a brand new start,_ For I've_ cried you

63

out of my heart.____ I should have lis - tened when they told me so,____

Man - y, MAN-Y TEARS A - GO.____ They said your ____

Lyrics by **One Hand, One Heart** Music by
 Stephen Sondheim from "West Side Story" Leonard Bernstein

Make of our hands One hand,
 Make of our hearts One heart. Make of our
 vows one last vow: On - ly death will
 part us now. Make of our
 lives one life. Day af - ter day
 one life Now it be - gins, Now we
 start; One hand, one heart.
 Ev - en death won't part us
 now.
 now.

WANTED

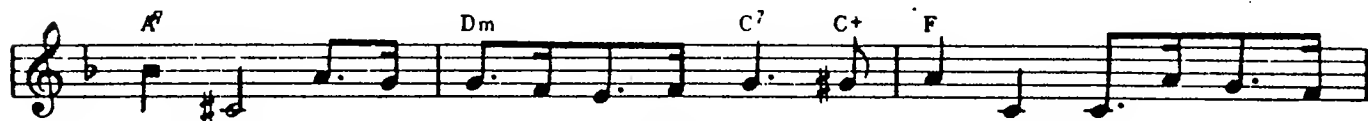
Slowly



WANT-ED, — some-one who kissed me — and held me



close-ly, — then stole my heart; WANT-ED, — some-one I trust-ed, — who gave no

warn-ing — we'd ev-er part; ^{He} She was last seen hid-ing out in some-one's arms, ^{She} He knewnoth-ing of the dan-ger in ^{his} her charms, A ju-ry — may find ^{him} herguilt-y — but I'd for-give ^{him} her — if I could see — A signed con-fes-sion — that ^{he's} she's re-pent-ed — and real-ly WANT-ED — no one but me.

HER FACE

Refrain: Moderately (*with feeling*)

Ev-ry - where I look I can see HER FACE I can

see HER FACE; See it ev - 'ry - where. And

when I close my eyes it stays And

like a leaf, whirls on a wind; a - round my mind it plays. If in

my two hands I could hold HER FACE While my fin - ger

tips kiss her eyes and lips, And make them love and light and

shine. But that would take two oth-er hands, not mine!

That would take two oth-er hands, not mine! Ev-ry -

mine!

SHE'S MY LOVE

{She is soft, she is fair, {SHE'S MY LOVE.
 He is strong, he

{She is song, {she is pray'r, {SHE'S MY
 He

LOVE. Tho' I reach, tho' I try, {she is
 he

brav - er than I, And is far less of

earth than {she is of sky. {She is
 he

moon to my night, {SHE'S MY LOVE. {She is
 He's He

sight, sound and light, {SHE'S MY LOVE. Still the
 He's

one heart I own hun-gers lost and a -

Dm6 Ddtn Em C9
 lone; For my love's nev - er known {SHE'S MY
 He's

1. Dmaj7 Cm7 F7 Dmaj7
 LOVE. {She is LOVE.
 {He is

Em Dmaj7

"WILDCAT" Lyric by CAROLYN LEIGH Tall Hope Music by CY COLEMAN

Right now, I'm rid - in' the Tall Hope. The ship - that I
 call - hope has me in the bow. Come tell - me to -
 mor - row to set - tle for small hope, I'm rid - in' the
 Tall Hope right now. Come tell - me to - mor - row e - lim - i - nate
 all - hope, I'm rid - in' the Tall Hope right now.
 Come thun - der, I don't shrink, Come light - nin', I don't scare;
 Come may - hem, I don't think I care to wrin - kle my brow. Cause
 o - ver - head the stars a twin - kle, my two bare feet propped up -
 in the bow. Noth - in' in the world to wrin - kle my brow. (Right now, right now, -
 right now, right now.) To - mor - row find me griev - in' or e - ven in jail -
 I'm in full sail - right now, Come tell me to -
 mor - row e - lim - i - nate all - hope, I'm rid - in' that
 Tall bright Hope right now!

MIRA

(CAN YOU IMAGINE THAT?)

Rubato B \flat C7 Fmaj7 B \flat Am

I came on two bus-ses and a train. CAN YOU IM-AG-INE THAT? CAN

Moderately Bright Gm7 Fmaj7 Gm7 C7 F Dm

YOU IM-AG-INE THAT? Two bus-ses and a train.

F Dm F Dm

Would you be-lieve, would you be-lieve, this is the first I've trav-elled. I

F Dm A E7

come from a town, the kind of town where you live in a house, 'til the

A E7 A E7 A

house falls down, But if it stands up, you stay there. It's

D Am7 D6 D9 Gsus G G Dm7 G6 G9 Gm7 C7

fun-ny but that's the way there.

Moderately Slow F Gm F Gm7 C7

I came from the town of Mi-ra be-yond the bridg-es of Saint

F Fmaj7

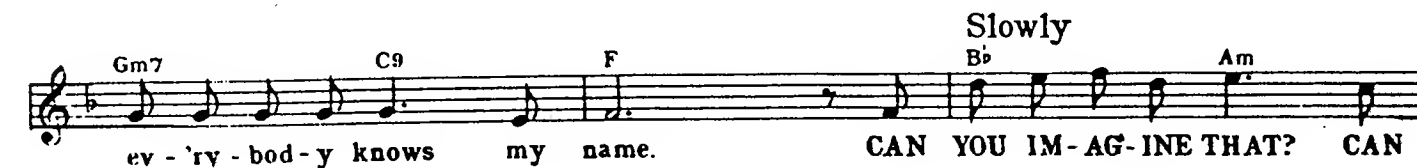
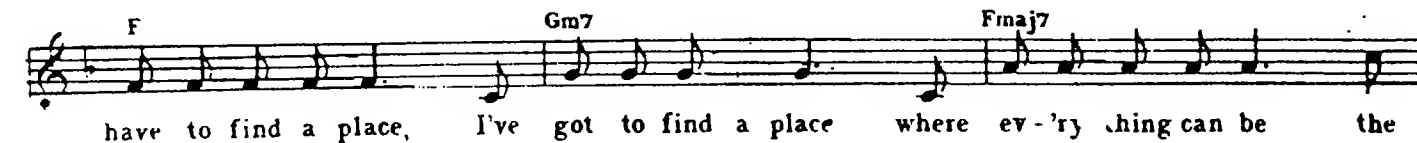
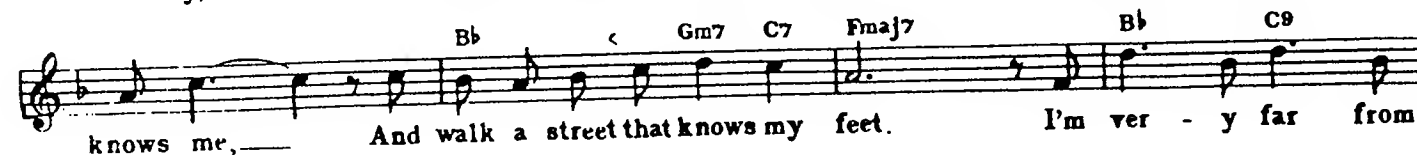
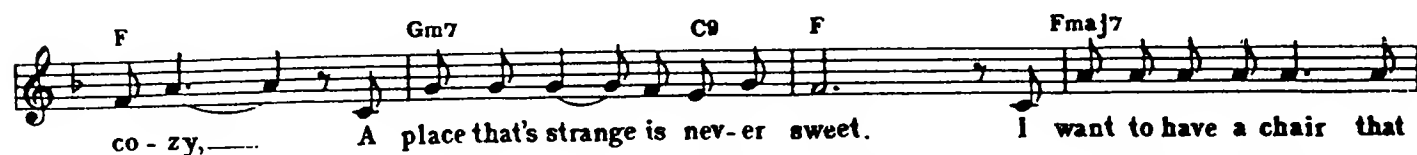
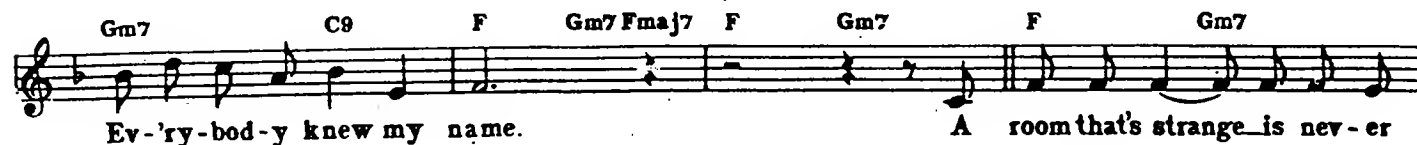
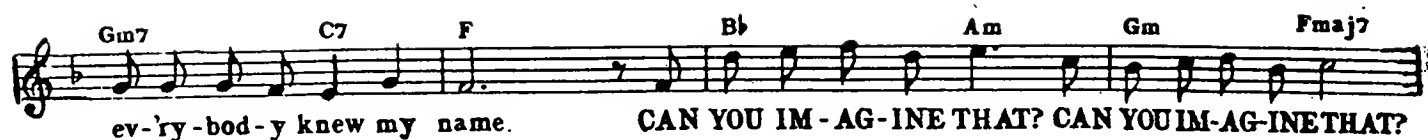
Claire. I guess you've nev-er heard of Mi-ra, It's

B \flat Gm7 C7 Fmaj7 B \flat C9 F Dm

ver-y small but still it's there. They have the ver-y green-est trees and

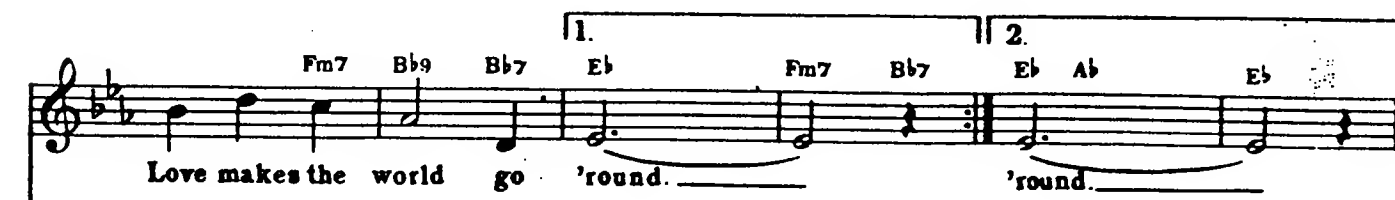
B \flat Dm Gm B \flat C7 F

skies as bright as flame. But what I liked the best in Mi-ra, is



THEME FROM "CARNIVAL"

(LOVE MAKES THE WORLD GO 'ROUND)



Let Me Go, Lover!

71

CHORUS *tacet*

Oh, let me go, — let me go, — let me go,

lov-er. Let me be, — set me free — from your spell. — You made me

weep, — cut me deep; — I — can't sleep, lov-er. I was cursed from the

first day — I fell. — You don't want me, — but you want me — to go

on — want-ing you. How I pray that — you will say that — we're through. —

— Please turn me loose, — what's the use, — let me go, lov-er. Let me

go, — let me go, let me go! — Oh, let me go! —

Mademoiselle De Paree

French title "Mademoiselle de Paris"

CHORUS

1. She's so chic and a - dor - a - ble, No one
2. She has clothes with a zing to 'em, She's got

thinks it's de - plor - a - ble, When men all turn a - round just to
curves and they cling to 'em, Sheer silk stock-ings and shoes num-ber

see _____ MADE-MOI - SELLE DE PA - REE.
three, _____ MADE-MOI - SELLE DE PA - REE.

You bet girls get a kick from her, Learn
When she frowns, there's dis - dain in it, But

each cute lit - tle trick from her, In their hearts they would
her smile has cham-pagne in it, She breaks hearts and col -

ali like to be _____ MADE-MOI - SELLE DE PA - REE.
lects the de - bris, _____ MADE-MOI - SELLE DE PA - REE.

73

Light of heart! Fan - cy free! She's the spir - it of
Oo la, la, Ah oui, oui, So you'd bet - ter look

spring in Pa - reo.
out in Pa - reo. reo. reo.

I'M AVAILABLE

Moderate with a Beat

Well I'M A- VAIL- A-BLE To hold you tight, I'M A- VAIL- A-BLE For
Sa- tur- day night, I'M A- VAIL- A- BLE And will- ing it's true
A- vail- a- ble to fall in love with you.
Well I'M A- VAIL- A- BLE To take a chance I'M A- VAIL- A- BLE To
start a new ro- mance and be a- gree- a- ble, 'Cause I'm hop- ing you
Will be a- vail- a- ble too. My
heart tells me that you're need- ing a lit- tle love So, let's get
start- ed 'cause that's what I've plen- ty of. I'M A- VAIL- A- BLE To
take you home I'M A- VAIL- A- BLE For sit- ting all a- lone I'M A-
VAIL- A- BLE For a kiss or two.
My lov- a- ble by I'm in love with you.

74

Goin' Green

Green will grow the laugh-ter in your eyes for - ev - er af - ter, when you

see green grow-in' at your door; Grow-in'

green-er than it ev - er grew be - fore, For I've

seen yes I've seen, the whole lands GO - IN', GO - IN' GREEN, GO - IN',

GO - IN' GREEN from shore to shore.

Green we'll all be wear-in', And our luck we'll all be shar - in', In this

new land green - er than the old; Where the

sun's just a great big pot of gold. Mix the

Chords: Eb, Db°, C7, Fm7, Bb7, Eb°, Fm7, Eb7, Fm7, Eb7, Fm7, Eb7, Fm7, Bb7, EbM7, G7, AbM7, Ab6, Gm, Gm7, Gb, Fm7, Bb7, Eb, Db°, C7, Fm7, Bb7, Fm7, Eb7, Fm7, Eb7, Fm7, Bb7, Fm7, Bb7.

Ebm7 G7 AbM7 Ab6 Gm ,

blue of the sky with the gold of the sun, To get the

Gm7 Bbm6 C7

green to grow-in' green-er at your feet; And

Fm Cm Ab6 A° Bb Fm Bb7

grand - ly we stand, In this green grow-in' land, Where the

Gm7 Bbm6 C7

ends of the world all meet; For I've

Fm7 Bb7 Gm7 Cm7

seen, yes I've seen, the whole world . GO - IN', GO - IN' GREEN, GO - IN',

Fm7 Bb7

GO - IN', GO - IN', GO - IN'


Eb

GREEN.

From the original CHEVY SHOW television production of "O'HALLORAN'S LUCK"

Every Little Boy Can Be President

Allegro



EV-RY LIT-TLE BOY
Ev-'ry lit - tle boy

CAN BE PRES - I - DENT,
can be Wash-ing-ton,

Can be pres - i - dent,
Georg-ie Wash-ing-ton,

can be pres - i - dent Of the U - nit - ed States, U - nit - ed States
Tom-my Jef - fer - son And Abe, Abe, Ab - ra - ham, Abe, Ab - ra - ham,

of A - mer - i - ca, Of A - mer - i - ca, land of the
good old hon - est Abe; Pres - i - dents they all grew up to

1. EbM7 Gb Fm7 E7 2. Cm6

free. _____ be. _____

Am7 Fm6 D7 Gm F

I'll chop me down ā cher - ry tree, And

nev - er tell ā lie; _____ And build me ā log



LONGEST WALK, THE

POLA-SPIELMAN



From the original CHEVY SHOW television production of "O'HALLORAN'S LUCK"

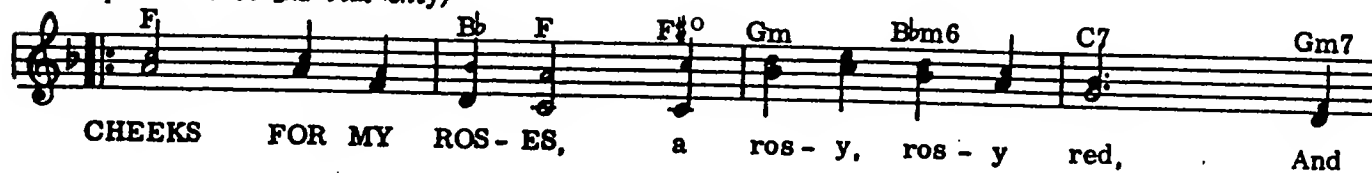
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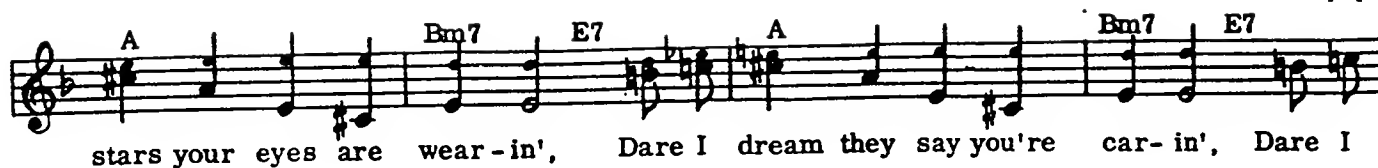
Cheeks For My Roses



Give me

(Optional duet-2nd time only)





MY SHAWL

(JONES)



BORN TOO LATE

REFRAIN

BORN TOO LATE for you to no - tice me, To you I'm just a kid that

you won't date, Why was I BORN TOO LATE? _____

BORN TOO LATE to have a chance to win your love, Oh why, oh why was

it my fate to be BORN TOO LATE? _____ I see you walk with an-

oth - er, I wish it could be me; I long to hold you and

kiss you, But I know it nev - er can be. For I was BORN TOO LATE for

you to care, Now my heart cries be - cause your heart just could - n't wait,

1. Why was I BORN TOO LATE? _____

2. Why was I BORN TOO LATE? _____ (opt)

Why was I BORN TOO LATE? _____



MY SHAWL

(JAMBON)



BORN TOO LATE

REFRAIN

BORN TOO LATE for you to no - tice me, To you I'm just a kid that

you won't date, Why was I BORN TOO LATE?

BORN TOO LATE to have a chance to win your love, Oh why, oh why was

it my fate to be BORN TOO LATE? I see you walk with an-

oth - er, I wish it could be me; I long to hold you and

kiss you, But I know it nev - er can be. For I was BORN TOO LATE for

you to care, Now my heart cries be - cause your heart just could - n't wait,

1. Why was I BORN TOO LATE?

2. Why was I BORN TOO LATE? (opt)

Why was I BORN TOO LATE?

Hearts Of Stone

81

Hearts made of stone will nev-er break, For the love you have for

them, they just won't take. You can ask them, please,

— please, please, please break And all of your love is there to

take. Yes, HEARTS OF STONE will cause you pain,

— Al-though you love them, they'll stop you just the same. You can ask them.

please, please, please, please break And all of your love

— is there to take. But they'll say, no, no, no, no, No, no, no, no,

no, no, no, no, No, Ev-ry-bod-y knows, I thought you knew

— hearts made of stone. Hearts made of stone.

Chords: G7, F, C, G7+5, C, G7, F, Dm7, Cdim, G7-5, G7, C, G7, Fmaj.7, Fm(+7), Am, D7, Am7, Dm7, G7.

CHARLESTON

Charles-ton! Charles-ton! Made in Car-o - lin - a, -

Some dance, Some prance, I'll say, There's noth-ing fin - er than the

Charles-ton, Charles-ton, - Lord how - you can shuf - fle, -

Ev-'ry step- you do, Leads to some-thing new, Man I'm tell - ing you,

It's a la - pa - zoo, Buck dance, Wing - dance,

Will be - a back num - ber, - But the Charles - ton - the new

Charles-ton That dance is sure-ly a com - er Some - time,

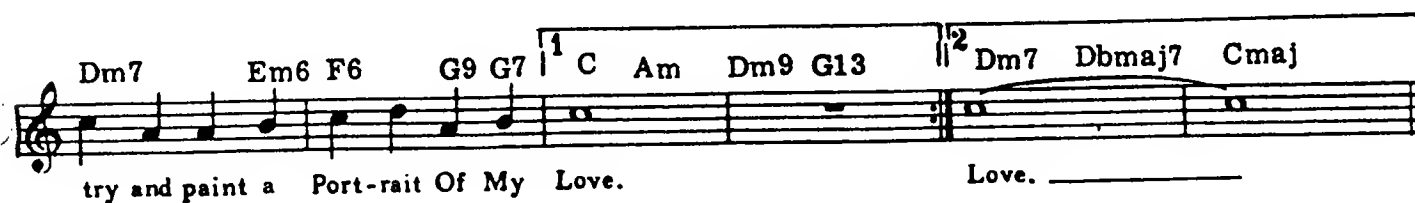
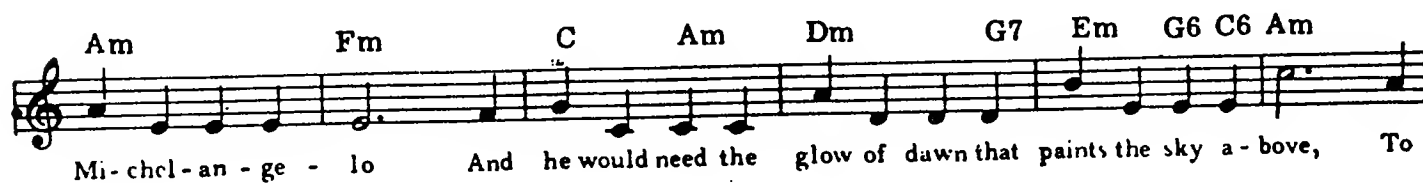
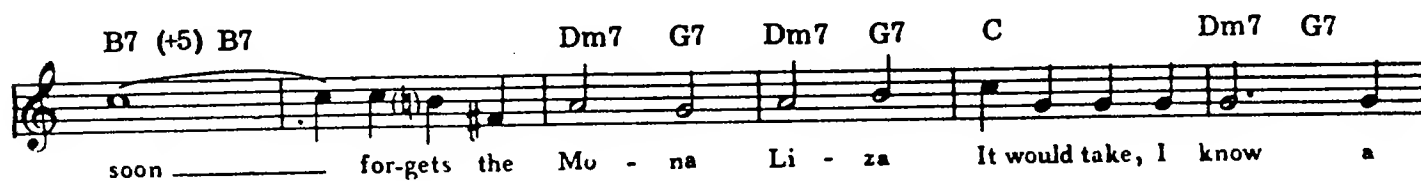
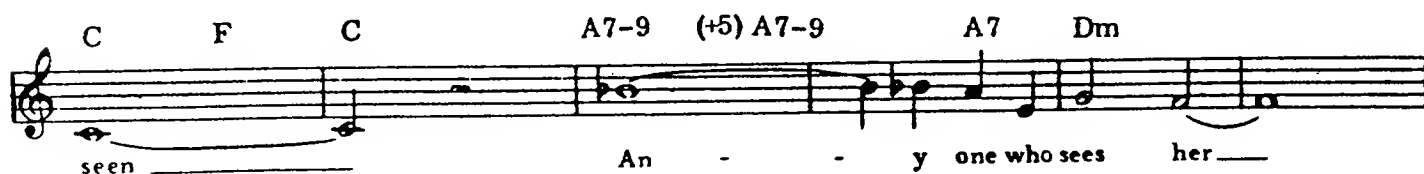
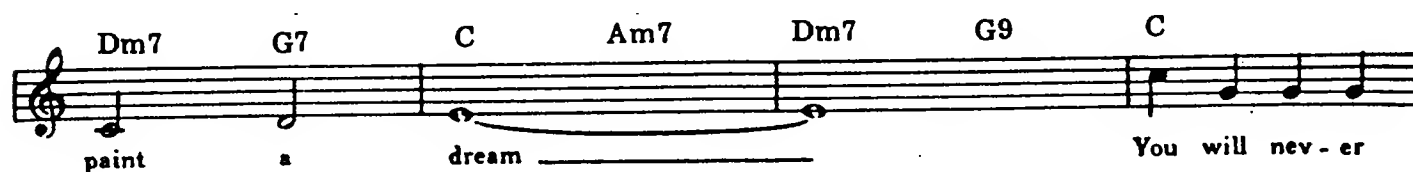
You'll dance it one time, - The dance called the Charles-ton, -

Made in South-Car-o - line.

Chord symbols: Bb, D7, G7, C7, F7, Gm7, Gdim, F7, Bb, D7, G7, C9, F, A7, D7, F7, Bb, D7, G7, C7, F7, Gm7, Gdim, F7, Gm, Bb, Eb, C-5, Gm7, Gdim, F7, Bb7, Ebm6, 1. Bb, Ddim, F7, 2. Bb.



PORTRAIT OF MY LOVE 83

Key C Slowly with feeling



The Ra-Da-Da-Da Song





Chanson D'Amour

Voice   







CHAN - SON D'A - MOUR Ra da da da
CHAN - SON D'A - MOUR Ra da da da




da, da, Play en - core.
Joue en - core.






Here in my heart Ra da da da
Voila dans mon cœur Ra da da da

da, da, More and more - CHAN -
Plus et plus. - CHAN -








SON D'A - MOUR Ra da da da da, I a - dore -
SON D'A - MOUR Ra da da da da, Je ta - dore -

Each time I hear -
Chaque fois j'en - tends -

Ra da da da da, CHAN-SON D'A-MOUR
Ra da da da da, CHAN-SON D'A-MOUR

1.    2.    

THEME FROM
A SUMMER PLACE
 A Warner Bros. Picture

85

REFRAIN

There's _____ A SUM-MER PLACE _____ Where it may rain _____ or

storm, _____ Yet I'm safe _____ and warm, _____ For with-in _____ that sum-mer

place _____ Your arms reach out _____ to me _____ And my heart _____ is

free _____ from all care, _____ For it knows _____ There are no _____ gloomy skies When

seen _____ through the eyes Of those _____ who are blessed with love, _____ And the sweet secret

Of _____ A SUMMER PLACE _____ Is that it's an _____ y - where _____ When two

peo - ple share _____ All their hopes, _____ All their dreams, _____ All their

love. _____ love. _____

1. *Smoothly*

2.

(sus 4)

(sus 4)

High Hopes

Verse

1. Next time you're found— with your chin on the ground, There's a
 2. When trou - bles call— and your back's to the wall,— There's a

lot to be learned, So look a - round.
 lot to be learned, That wall could fall.

Refrain

Just what makes that lit - tle ol' ant — Think he'll move that
 Once there was a sil - ly ol' ram, — Thought he'd punch a

rub - ber tree plant;— An - y - one knows— an ant can't —
 hole in a dam;— No one could make— that ram scam,—

Move a rub - ber tree plant. But he's got HIGH — HOPES, He's got
 He kept but - tin' that dam. 'Cause he had HIGH — HOPES, He' had
 3. So keep your HIGH — HOPES, Keep your

HIGH — HOPES; He's got high ap - ple pie in the
 HIGH — HOPES; He had high ap - ple pie in the
 HIGH — HOPES; Keep those high ap - ple pie in the

C7 F

sky hopes. So an - y time you're get - tin' low,
 sky hopes. So an - y time you're feel - in' bad,
 sky hopes. A prob - lem's just a toy - bal - loon,

F7 Bb Bdim

'Stead of let tin' go, Just re - mem - ber that ant.
 'Stead of feel in' sad, Just re - mem - ber that ram.
 They'll be burst ing soon, They're just bound - to go "Pop!"

F6 F#dim Gm7 C b6 F#dim

Oops! There goes an oth - er rub - ber tree plant/Oops! There goes un -
 Oops! There goes a bil - lion kil - o - watt dam/Oops! There goes u -
 Oops! There goes an oth - er prob - lem, ker plop/Oops! There goes un -

Gm7 C7 F6 F#dim Gm7 C7

oth - er rub - ber tree plant/Oops! There goes an - oth - er rub - ber tree
 bil - lion kil - o - watt dam/Oops! There goes a bil - lion kil - o - watt
 oth - er prob - lem, ker - plop/Oops! There goes an - oth - er prob - lem, ker -

1. 2. F F#dim Gm7 C7 Back to Verse 8. F C7 F

plant!
dam!

plop! Ker plop!

GREENSLEEVES

Voice

Chorus:

I walked one day 'neath the summer sky and my
heart was young but a - lone was I, He
came a - long and I fan - cied I heard the beau - ti - ful
mus - ic of Green - sleeves.

Verse:

He held my hand hap - pi -
ness com - plete and we kissed that night as we
vowed to meet. The prom - is - es that he made were
sweet, just as sweet as the mus - ic of Green - sleeves.

Bridge:

I walked one

Chorus:

I walked one

89

day 'neath the win - ter sky and my heart was sad and a-lone was I Can't be - lieve that we said good-bye and I cried to the mu - sic of Green - sleeves. gone, gone is the love we knew and the beau - ti - ful mus - ic of Green - sleeves. I Green - sleeves

You'll Always Be My Lifetime Sweetheart

Words and Music by
K. C. ROGAN and BOBBY D

Slow And Easy

YOU'LL AL-WAYS BE MY LIFE-TIME SWEET-HEART,
Nev - er have I loved this way. I
know that when you kiss me years from now, You'll
kiss me as you did to - day. YOU'LL AL-WAYS BE MY LIFE-TIME
SWEET-HEART, No one else would ev - er do, And
if you're ask - ing me what sweet - hearts ought to be, I'd
say: "They ought to be like you!" YOU'LL yes!"

"Gypsy"
Words by
STEPHEN SONDHEIM

Together Wherever We Go

Music by
JULE STYNE

Wher - ev - er we go, — What - ev - er we do, —

We're gon - na go through — it to - geth - er.

We may not go far, — But sure as a star, —

Wher - ev - er we are, — it's to -

geth - er. — (She) Wher - ev - er I go, —

I know he goes. — (He) Wher -

ev - er I go, — I know she goes. —

(She) No fits, no fights no feuds and no

e - gos. — (He) A - mi - gos, — (Both) To -

geth - er! — Through thick and through thin. —

All out or all in, — And wheth - er it's win

— place or show — With you for me and

me for you, We'll mud - dle through what - ev - er we do — To -

geth - er, wher - ev - er we go! — Wher -

2. B. —

gul

5250-4

5:15 p.m. You'll Never Get Away From Me

You'll nev - er get a - way from me.
 You can climb the tall - est tree. I'll be there some -
 how you could say "Hey, here's your hat." But a lit - tle
 thing like that could - n't stop me now.
 I could - n't get a -
 way from you E - ven if you told me to,
 so go on and try Just
 try and you're gon - na see
 How you're gon - na not at all get a - way from
 me

THIS IS THE MOMENT

This is the mo- ment, _____ This is the time, _____
 Love has be- gun. _____
 Why don't we take it _____ and make it sub- lime? _____
 May- be there's dan- ger _____ but that might be fun. _____
 On this rare night we could whis- per in the shad- ows till dawn. _____
 As skies grow bright I'll be sor- ry that the shad- ows are gone. _____
 I used to say if the right one came my way I would know it in a
 mo- ment. This is the mo- ment, _____ you are the one. _____

"Gypsy"

Music by
JULE STYNE

Small World

Words by
STEPHEN SONDHEIM

Fun - ny, — you're a stran - ger who's come here,
Come from an - oth - er town. Fun - ny, — I'm a
stran - ger my - self here. Small world, is - n't it?
Fun - ny, — you're a {girl/man} who goes trav' - ling, Rath - er than set - tling
down. Fun - ny, — 'cause I'd love to go trav' - ling.
Small world, is - n't it? We have
so much in com - mon It's a phe - nom - e -
non. We could pool our re - sourc - es
by join - ing forc - es from now on. — Luck - y, — you're a
{girl/man} who likes chil - dren, That's an im - por - tant sign.
Luck - y, — 'cause I'd love to have chil - dren. Small world,
is - n't it? Fun - ny, is - n't it?
Small and fun - ny and fine. — fine. —

Little Lamb

Lit-tle lamb, lit-tle lamb, My birth-day is here at
 last. Lit-tle lamb, lit-tle lamb, A
 birth-day goes by so fast. Lit-tle bear, lit-tle bear, You
 sit on my right, right there. Lit-tle hen, lit-tle hen, What
 game should we play, and when? Lit-tle cat, lit-tle cat, Ah,
 why do you look so blue? Did some-bod-y paint you like that, Or
 is it your birth-day too? Lit-tle
 fish, lit-tle fish, do you think I'll get my
 wish? Lit-tle lamb, lit-tle lamb, I
 won-der how old I am. I won-der how old I
 am. Lit-tle am.

CORNISH RELAPSE

Moderato, ma mosso e con anima

CORNISH AIR (1892)
 G Eb7
 C#7 Am7
 Cm D7 Ab7 D7 D+ G C#6
 Am D7 Em Gdim
 G Ddim Cm D7 G

"Say, Darling" Something's Always Happening On The River

Some - things al - ways hap - pen - ing on the riv - er. On the
riv - er, On the ri - i - i - ver.
Mil - lions of tons of car - go to de - liv - er Oh, the
riv - er is the on - ly life for me.
Oh Mo - non - ge - he - la, Old Mis - sou - ri, Al - le - ghen - y,
Mis - sis - sip - pi, Ev - 'ry riv - er roll - ing to the sea;
Oh, the riv - er is the on - ly life for me!

LET THE LOWER LIGHTS BE BURNING

Words by
BETTY CONDEN
and ADOLPH GREEN

Music by
JULE STYNE

"Say, Darling" Let the low - er lights be
burn - ing! Send a gleam a - cross the foam! Some poor
lone - ly strug - gling sea - man You may guide to shores of home.
2nd Verse Trim your fee - ble lamp, my broth - er! Some poor sea - man, tem - pest
tossed, Try - ing now to make the har - bor, In the
dark - ness may be lost. Let the low - er lights be
burn - ing! Send a gleam a - cross the foam! Some poor
lone - ly strug - gling sea - man You may guide to shores of home.

HEART OF STONE

Words by
WALTER and JEAN KERR,
JOAN FORD

(Pyramid Dance)

Music by
LEROY ANDERSON

Gold:locks

Gold:locks

Love-ly HEART OF STONE. you prom-ised par-a-dise; How could I have known. you told a thou-sand love-ly lies? Oth-er loves than mine will flame and fade a-way, Ash-es at your shrine, poor dust-y loves of yes-ter-day. HEART OF STONE, you are a dev-il with a face as fair as morn-ing. Give your heart a-way for on the des-ert wind I hear a warn-ing. Time will find you where this bright pa-vil-ion stands and leave no to-ken. Just a leg-end and up-on the sigh-ing sum-mer sends a bro-ken HEART OF STONE.

Words by
WALTER A. J. JEAN KERR,
JOAN FORD

LAZY MOON

Music by
LEROY ANDERSON

Goldilocks

Time to get up, you good - for - noth - ing LA - ZY
How can you be so persnick-et-y? Shame on you, moon, blame on you, moon, This lit-tle ro-mance is rick-et-y.
MOON, Up-sy - dai - sy moon, Need your
help to make my ba - by tell me "yes" in - stead of "may be." But be - fore she will kiss me,
Buck-le your shoe, let us skid-oo, Leave us not have us no hul-la-ba-loo.
ba - by wants her gold bal - loon. An - y
sen - si - ble moon would know what I'm wait - ing for; Be sen - si - ble, moon, what - cha
so ex - as - per - at - ing for? It's aft - er nine, so rise and shine, you

1. Repeat - Optional 2. Fine To Interlude
F F#dim. Gm7 C7 F F Men:

LA - ZY MOON. MOON. MOON. Lets for -
get that moon, let us cud - dle and spoon. Oh, the wick - ed things you say, — Let's dis -
cuss the size of the stars in your eyes. An - y - bod - y for cro - quet? — If I
beg and tease and go down on my knees, You can pick me up my glove. — There now,
let the moon rise, Let it soon rise, Heav - ens a - bove! I love you!

Words by
DOROTHY FIELDS

97
Music by
ALBERT HAGUE

"RedHead"
Music by
ALBERT HAGUE

Just For Once

Words by
DOROTHY FIELDS

If you're smart do some-thing fool-ish just for once!

If you're strong then gent-ly fall a -

part. If you're cold be warm and sul-try

just for once! If you think you'll stop be-fore you

start! If you're tempt-ed to kiss a man, then

kiss him! And feel reck-less and gid-dy with de-light! When you

don't want to kiss him, just dis-miss him! What can you

lose? You'll ex-pe-ri-ence an in-t'rest-ing night! If you're

smart do some-thing fool-ish just for once!

Lose your head and you might find your

heart If you're heart.

SHE IS BEAUTIFUL

De(9) D D6(9) D Em A
 She is beau-ti-ful, small and shy. She is the girl whose
 F#m G A Em A D D6(9) D
 eyes met mine Just as her boat sailed by. This I know of her,
 D6(9) D Em A F#m G A F#m Bm A9
 noth- ing more, She is the girl whose eyes met mine Pass-ing the riv-er
 D6(6) G D G DE
 shore. She is the girl whose laugh I heard, Sil-ver and soft and bright:
 G D(E) E9 A7(D) A7 D6(9)
 Soft as the fall of lo-tus leaves Brush-ing the air of night. While her
 D D6(9) D Em A F#m G A
 flow-er boat sailed a-way. Gent-ly her eyes looked back on mine,
 F#m Bm A7 D7(G) D7 G6
 Clear-ly I felt them say: "I am the girl you will
 A9 1. D A7(D) A7 2. D
 love some day." day."

TO A WILD ROSE

With simple tenderness

With simple tenderness

p

pp

p

pp

cresc.

f

ret.

p

mp

p

pp

ppp

"Gigi"
Words by
ALAN JAY LERNER

I'm Glad I'm Not Young Anymore 99

Music by FREDERICK LOEWE

1. How love-ly to sit here in the shade With none of the woes of
2. (The) ti - ny re - mark that tor - tures you, The fear that your friends won't

man and maid; I'm glad I'm not young an - y - more.
like her too; I'm glad I'm not young an - y - more.

The ri - vals that don't ex - ist at all; The
The long - ing to end a stale af - fair, Un -

feel - ing you're on - ly two feet tall; I'm glad that I'm not
til you find out she does - n't care; I'm glad that I'm not

young an - y - more. No more con - fu - sion
young an - y - more. No more frus - tra - tion

No "morn - ing af - ter" sur - prise No self - de - lu - sion
No star - crossed lov - er am I No ag - gra - va - tion

That when you're tell - ing those lies, She is - n't wise. And
Just one re - luc - tant re - ply, "La - dy, good - bye." The

e - ven if love comes thru the door; The kind that goes on for - ev - er - more; For
foun - tain of youth is dull as paint, Me - thu - se - lah is my pa - tron saint; I've

ev - er - more is short - er than be - fore. Oh, I'm so
nev - er been so com - fort - a - ble be - fore.

glad that I'm not young an - y -

more. The Oh, I'm so glad that

I'm not young an - y - more.

"O! Captain!"

You Don't Know Him

Music and Lyrics by
JAY LIVINGSTON

and
RAY EVANS

You don't know him as I do. ————

You'll find I'm right be - fore you're through. ————

He's pleased with just a gen - tle touch. ————

He wants so lit - tle and yet he needs so much. ————

You may think he's yours a - lone, ————

But there's so much you've nev - er known. ————

Don't be mis - led by just a thrill or two. ———— You'll

nev - er, nev - er know him! No one will ev - er know him as I

do. ————

do. ———— "O! Captain!"

All The Time

Music and Lyrics by
JAY LIVINGSTON and
RAY EVANS

I want you with me all the time. Sun - rise and sun - set and

all the time! You are the one love I am liv - ing for,

Had we just be - gun, love, could I love you more! Warm as the May wine,

wild as the sea, These are the feel - ings you wak - en in me!

I've had my mo - ments and a dream or two, But I need - ed some - one

all the time, And all the time it was you. ————

you. ————

By GEORGE BRUNS FROM **LOVE THEME** (Based On A Theme By Tschalkovsky)
WALT DISNEY'S SLEEPING BEAUTY

This musical score is for the 'Love Theme' from Walt Disney's 'Sleeping Beauty', composed by George Bruns. It is based on a theme by Tchaikovsky. The score is written for piano and includes the following elements:

- Chords:** The score features a variety of chords, including C, F, G7, Cdim, Am, B+, B7, Em, G+, and D7.
- Dynamics:** The dynamics range from *mp* (mezzo-piano) to *f* (forte), with specific markings like *p.* (piano) and *f* used throughout.
- Structure:** The score is organized into measures, with a first ending (1.) and a second ending (2.) leading to a final *f* (forte) section.
- Notation:** The notation includes treble and bass staves, with notes, rests, and chord symbols clearly marked.

Music by
GEORGE BRUNS**SING A SMILING SONG**Words by
TOM ADAIR

(Adapted From Tchaikovsky's Sleeping Beauty Suite "Silver Fairy")

When you have a bus - y, bus - y day, Here is how to turn your work to
 play: Here's a lit - tie re - ci - pe that can't go wrong, Just SING A SMIL - ING
 SONG. When you have a wor - ried, wor - ried mind, Want to try to leave your cares be -
 hind, Here's a way to make the hours seem half as long. Just SING A SMIL - ING
 SONG. Turn the cor - ners of your mouth Up in - stead of down;
 Come on, friend, and just pre - tend, Play that you're a clown. When you have a
 mil - lion jobs to do And you think you nev - er will get through, Pick a hap - py mel - o - dy and
 hum a - long And SING A SMIL - ING SONG. When you have a SONG

Words and Music adapted,
SAMMY FAIN
JACK LAWRENCE**ONCE UPON A DREAM**
(BASED ON A THEME FROM TSCHAIKOVSKY'S "SLEEPING BEAUTY")

I know you! I walked with you ONCE UP -
 ON A DREAM. I know you! The
 gleam in your eyes is so fa - mil - iar a dream. Yet, I
 know it's true That vis - ions are sel - dom all they
 seem, But if I know you, I know what you'll do; You'll
 love me at once The way you did ONCE UP - ON
 DREAM DREAM

Music by
GEORGE BRUNE
Words by TOM ADAIR

SLEEPING BEAUTY SONG

(BASED ON A THEME
BY TCHAIKOVSKY)
Dm7

Sleep - ing Beau - ty fair, Gold of
G7 Dm7 Gdim G7 Dm7 G7 Dm7
sun - shine in your hair, Lips that shame the red, red,
G7 Dm7 G7 C
rose, Dream - ing of true love is a sham - ber re - pose.
C G+ C F# C F E7
One day he will come, Rid - ing out of the
Am C7 F F#dim C
dawn, And you'll a - wak - en to love's first
D# C G7 C7
kiss. Till then, Sleep - ing Beau - ty, sleep on. One
F F#dim C D# C
day you'll a - wak - en to love's first kiss. Till then, Sleep - ing
G7 1. C B C G7 2. C B C

Beau - ty, sleep on.

I WONDER

Words by
WINSTON KIBLER
TED SEARS

Music by
GEORGE BRUNE (BASED ON A THEME BY TCHAIKOVSKY,
Dm7 G7 C

1. I WON - DER, I WON - DER, I
Dm7 G7 C B C
WON - DER why each lit - tle bird has a some - one Am7 To
Dm7 G7 C
sing to, Sweet things to, A
Em B7 Em G7 Dm7
gay lit - tle love mel - o - dy? I WON - DER.
G7 Dm7
I WON - DER If my heart hears
G7 C B C B C Dm7
sing - ing, will my song go wing - ing To some - one
G7 C Dm7 G7
Who'll find me And bring back a love song to
1. C Dm7 G7 2. C
me? me?

"Flower Drum Song" Words by
OSCAR HAMMERSTEIN 2nd

Grant Avenue

Music by
RICHARD RODGERS

Grant Av - e - nue, San - Fran - cis - co, Cal - i - for - nia,
U. S. A. Looks down - from Chi - na - town -
ov - er a fog - gy bay. You trav - el there
in a trol - ley, In a trol - ley up you climb,
Dong! Dong! You're in Hong Kong, Hav - ing your - self a
time. You can eat, if you are in the mood,
Shark-fin soup, bean cake fish, The girl who serves you
all your food is an - oth - er tast - y dish! You know you
can't have a new way of liv - ing till you're liv - ing
all the way on Grant Av - e - nue. Where is that?
San - Fran - cis - co, That's where's that! Cal - i - for - nia
U. S. A. We call it A.

Words by
OSCAR HAMMERSTEIN 2nd

Sunday

Music by
RICHARD RODGERS

Sun - day, sweet Sun - day, with noth - ing to
do, Laz - y and love - ly, my
one day with you. Ha - zy and
hap - py. we'll drift through the day,

Cmaj.7 C6 C Dm7 G7 C F#

Dream - ing the hours a way.

C

While all the fun - ny pa - pers lie or fly a -

G7

round the place, I will try my kiss - es on your

F+ F# G7 Dm Dm7 G7 C F#

fun - ny face. Dox - ing, then wak - ing on

G7 Cmaj.7 C6 Cmaj.9 F# F# G7 G7(b9) G7

Sun - day, you'll see on ly

1. C D7 G7 2. C

me! me!

"Flower Drum Song"
Words by
OSCAR HAMMERSTEIN 2nd
Cmaj.7

Love, Look Away

Music by
RICHARD RODGERS

Cmaj.7 F#

Love, look a - way!

Cmaj.9 C Fdim Am Dm7

Love, look a - way from

me. Fly, when you pass my door, Fly and get lost at

Cdim Cmaj.7 F#

sea. Call it a day. Love, let us say we're

Cmaj.9 C Fdim Am

through. No good are you for me,

Dm7 C Dm7

No good am I for you. Want - ing you -

G7 C

so, I try too much.

Dm7 G7 C# Cmaj.7

Af - ter you go, I cry too much.

G7 Cmaj.7

Love, look a - way.

F# Cmaj.9 C Fdim

Lone - ly though I may be, Leave me and set me

Am F#6 C Cmaj.7 Dm7 G7

free, Look a - way, look a - way, look a - way from

1. C Dm7 G7 2. C Dm7 C

me. me.

Blue Star

The "MEDIC" Theme

Refrain (*very slowly with much expression*)

Blue Star _____ when I am blue, All I

do _____ is look at you, For I seem to

find _____ peace of mind, And I nev - er get lone - ly

when you shine from a - far. _____

_____ With you _____ a-way up there, I don't

dare _____ to have a care, For I want to

show That your glow let's me know that you know that

I'm not blue, Blue Star. _____

Blue Star. _____

THIS HEART OF MINE

107

CPORUS

Fmaj7 F E Gm7 C7 Gm7 C9 C7(9):

This heart, of mine was do - ing ve - ry well; The world was

Fmaj7 F6 Fmaj7 F6 C Cdim Gm7 C7 C7(6) Gm7 D67 F

fine As far as I could tell; And then quite sud - den - ly I

Ab7 Dbmaj7 Db Gm7 C7(6) C9 F

met you, and I dreamed of gay a - mours; At dawn I woke up

Em7 A7 Dm Gm Dm7 G7 C9 Tacet Fmaj7

sing - ing sen - ti - men - tal o - ver - tures. This heart of mine

F E Gm7 C7 Gm7 C9 C7(9): Fmaj7 F6 Fmaj7 F6 C Cdim

is gay - ly danc - ing now; I taste the wine of real ro -

Gm7 C7 C7(6) Gm7 D67 *cresc.* Cm D7(9) Abm6 D7

ranc - ing now; Some - how this cra - zy world has tak - en on a

Cm6 Gm Bbm Bdim Bbm Bdim F Dm G9 G7 Bbm C7

won - der - ful de - sign; As long as life en - dures, it's yours. This heart of

II. *Fa tempo* C7 Fm6 C G7 C7 1. 2. F F#7 Bb7 F

mine. This heart of mine.

MY HEART SINGS

Slowly

C

All of a sud - den my heart sings

G9 C9 C7

When I re - mem - ber lit - tle things: The way you dance and hold me tight,

F Fm C Gm

The way you kiss and say good - night, The cra - zy things we say and do,

A7 D9 G9 Em G7

The fun it is to be with you. The mag - ic thrill that's in your touch,

C Am

Oh, dar - ling, I love you so much! The se - cret way you press my hand

Em Fmaj7 F7

To let me know you un - der - stand, The wind and rain up - on your face,

C C7 F Fm

The breath - less world of your em - brace, Your lit - tle laugh and half sur - prise,

C A7 D7

The star - light gleam - ing in your eyes: Re - mem - bring all those lit - tle

Dm7 G7 C 1. G7 2.

things, All of a sud - den my heart sings! sings!

POMPTON TURNPIKE

Chorus

POMP-TON TURN-PIKE, That's a ver-y fa-mous Jer-sey road-way_

full of_ coun-try_ charm. POMP-TON

TURN-PIKE, Leads you to a place not far from Broad-way, Still it's

on a farm. You dine with

lights sub-dued, The mu-sic in-ter-lude puts you right

in the mood to dance and find your-self ro-mance. POMP-TON

TURN-PIKE, ride your bike or if you like just hitch-hike, Come to

POMP-TON TURN-PIKE.

Chord diagrams are provided for each line of music.

I CONCENTRATE ON YOU

COLE PORTER

109

When-ev-er skies look grey to me— And trou-ble be-
 gins to brew, When-ev-er the win-ter-winds be-come too
 strong, I con-cen-trate on you.— When for-tune cries "nay,
 nay!" to me— And peo-ple de-clare "You're through!"
 When-ev-er the Blues be-come My on-ly song, I con-cen-trate on you.—
 On your smile so sweet, so ten-der, When at
 first my kiss you de-cline, On the light in your eyes, When you sur-
 ren-der And once a-gain our arms in-ter-twine.
 And so when wise men say to me— That love's young dream nev-er comes
 true, To prove that ev-en wise men can be wrong,
 I con-cen-trate on you.— I con-cen-trate, and con-cen-trate—
 on you.

SWEET AND GENTLE

English Lyric by
GEORGE THORN

(Me Lo Dijo Adela,
(Cha Cha)

Spanish Lyric and Music by
OTILIO PORTAL

(Voice)

Am7 C+ Am7 D7 G Gmaj7 G6 G

I was SWEET AND GEN-TLE, Kind-a sen-ti-men-tal; No one will de-

ny it. I was once so qui-et! And then one mag-ic night I learned to do the

D7 Am7 D7 G

cha-cha! And now I'll nev-er be the same! For I have turned in-to a danc-ing cu-ca-

D7 Am7 D7 G D7

ra-cha! And my {mu-cha-cha is to blame. How can I be

Am7 C+ Am7 D7 G Gmaj7 G6 G

gen-tle, Sweet and sen-ti-men-tal, While the cha-cha's

Am7 C+ Am7 D7 G

play-ing, And my heart is sway-ing! I find that I am e-ven danc-ing when I'm

D7 Am7 D7 G

walk-ing! I'm haunt-ed by that cha-cha beat! I hear the rhy-thm start when-ev-er we are

D7 Am7 D7 1. G D7

talk-ing, I do the cha-cha in my sleep. I was SWEET AND

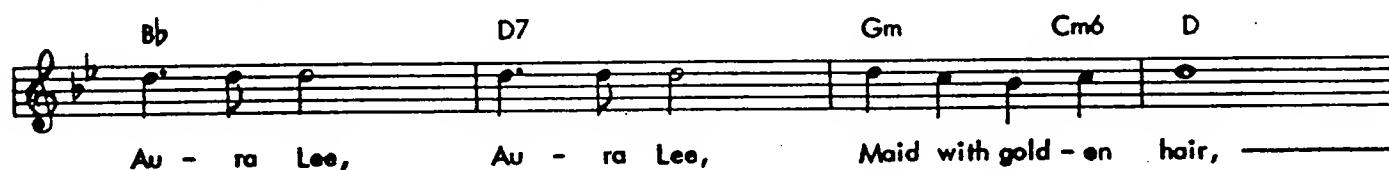
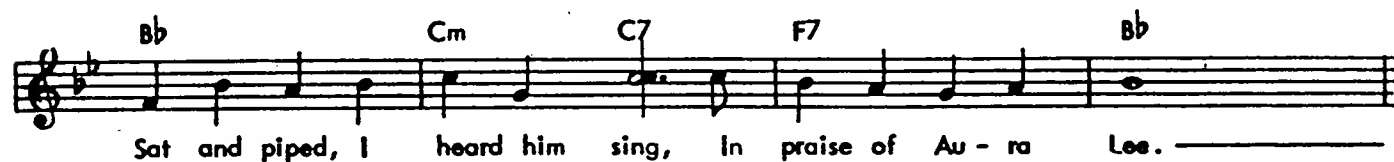
2. G D7 Am7 C+ Am7 D7

sleep. Please be SWEET AND GEN-TLE. Treat mes-en-ti-

G Gmaj7 G6 Am7 D7 Am7 D7 G6 F#6 G6

men-tal, For I'm tem-p'ra-men-tal, When I'm do-ing the cha-cha with you!

AURA LEE





Glenn Miller's

MOONLIGHT SERENADE

Lyric by Mitchell Parish Music by Glenn Miller

Moderately

I stand at your gate and the song that I sing is of moon light, I

stand and I wait for the touch of your hand in the June night, The

ros-es are sigh-ing a Moon-light Ser-e-nade, The

stars are a-glow and to-night how their light sets me dreaming, My

love, do you know that your eyes are like stars brightly beaming? I

bring you and sing you a Moon-light Ser-e-nade.

Let us stray till break of day in love's val-ley of dreams, Just

you and I, a sum-mer sky, a heav-en-ly breeze kiss-ing the trees, So

don't let me wait, come to me ten-der-ly in the June night, I

Chords: F6, Abdim., Gm7, Cdim., C7, C7+, F, Am7, F6, Fmaj7, F7, D7, Gm, F, Edim., F, Gm, Gdim., Gm, C9, C7+, F, C7+, F6, Abdim., Gm7, Cdim., C7, C7+, F, Am7, F6, Fmaj7, F7, D7, Gm, F, Edim., F, Gm, Gdim., Gm, C9, C7+, F, Gm7, F7, Bbmaj7, Bbm6, Em7, A7, Cm6, D7+, Dm6, E7, Dm6, E7, Cm6, D7, Gm7, C7, F6, Abdim., Gm7, Cdim., C7, C7+

stand at your gate and I sing you a song in the moon-light,
love song, my dar-ling, a Moon-light Ser-e-nade.

"Oh Captain!"

Life Does A Man A Favor

Music and Lyrics by
JAY LIVINGSTON
and
RAY EVANS

Boy: Life does a man a fa-vor When it
Girl: Life does a girl a fa-vor When it

gives him sim-ple joys. A home of
gives her her kind of man. A home of

gen-tle charm from which he hates to roam; Some-one to
gen-tle charm from which he hates to roam; Some-one to

touch his arm and say, "I'm glad you're home!" This is a
touch her arm and say, "I'm glad we're home!" This is a

world that I want to stay with And face each
world that I want to stay with And face each

day with com-po-sure and poise;
day with new pleas-ures to plan;

And the great-est fa-vor life can ev-er
And the great-est fa-vor life can ev-er

give Is to let me live the life I want to
do Is to let me live a life of love with

1. live.
you.
2. live.
you.

Say It With Music

CHORUS

Say it with music, Beau-
 ti-ful mu-sic; Some-how they'd
 rath-er be kissed— To the strains of Cho-pin or Liszt.
 A mel-o-dy mel-low
 played on a cel-lo, Helps
 mis-ter Cu-pid a-long— So say it with a beau-ti-ful song

Chord diagrams are provided for each line of music:

- Line 1: Eb, Bb7, Ab
- Line 2: Eb, Ab mi, Gb mi, Cb7
- Line 3: Eb, Ab, Eb, F dim., C mi, F7
- Line 4: Bb7, Eb, Bb7
- Line 5: Ab, Eb, G7, Bb mi
- Line 6: C7, G dim., F mi, C, F mi7, Ab mi, Bb7
- Line 7: Eb, F, Bb7, Eb, Bb7, Bb7, Eb

AMERICA

from "West Side Story"

115

Lyrics by
Stephen Sondheim

Music by
Leonard Bernstein

Moderately bright



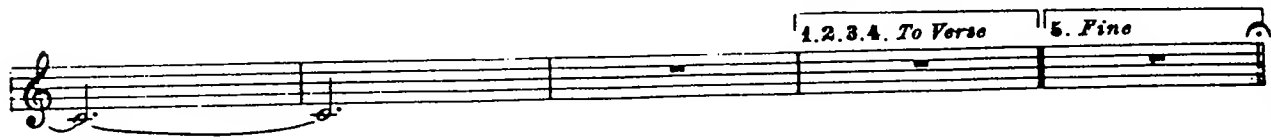
Lightly



Girl: 1. I like to be in A - me - ri - ca, O - kay by me in A - me - ri - ca.
 Girl: 2. Au - to - mo - bile in A - me - ri - ca, Chro - mi - um steel in A - me - ri - ca.
 Both: 3. Im - mi - grant goes to A - me - ri - ca, Man - y hel - los in A - me - ri - ca.
 Both: 4. I like the shores of A - me - ri - ca, Com - fort is yours in A - me - ri - ca.
 Both: 5. I like to be in A - me - ri - ca, O - kay by me in A - me - ri - ca.



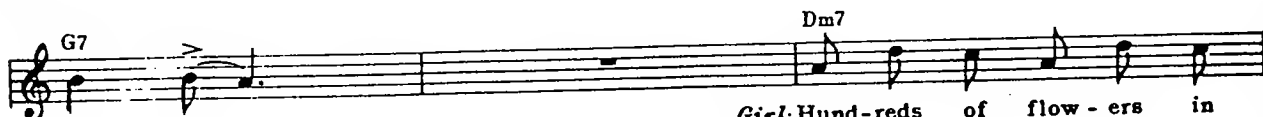
Ev - 'ry - thing free in A - me - ri - ca, For a small fee in A - me - ri - cal -
 Wi - re spoke wheel in A - me - ri - ca, Ve - ry big deal in A - me - ri - cal -
 No - bo - dy knows in A - me - ri - ca, Puer - to Ri - co's in A - me - ri - cal -
 Knobs on the doors in A - me - ri - ca, Wall to wall floors in A - me - ri - cal -
 Ev - 'ry - thing free in A - me - ri - ca, For a small fee in A - me - ri - cal -



Verse

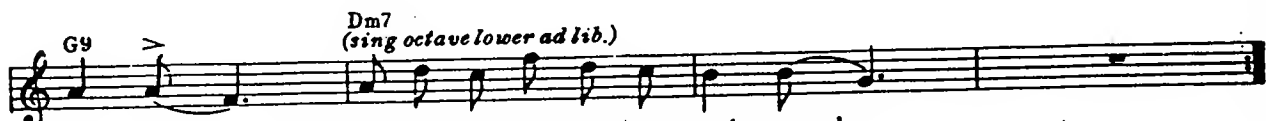


Girl: 1. I like the ci - ty of San Juan. Boy: I know a boat you can
 Girl: 2. I'll drive a Bu - ick through San Juan. Boy: If there's a road you can
 Girl: 3. When I will go back to San Juan. Boy: When you will shut up and
 Girl: 4. I'll bring a T. V. to San Juan. Boy: If there's a cur - rent to



get on.
 drive on.
 get gone?
 turn on.

Girl: Hund - reds of flow - ers in
 Girl: I'll give my cous - ins a
 Girl: I'll give them new wash - ing
 Girl: Ev - 'ry - one there will give



full bloom. Boy: Hund - reds of peo - ple in each room!
 free ride. Boy: How you fit all of them in - side?
 ma - chine. Boy: What have they got there to keep clean?
 big cheer. Boy: Ev - 'ry - one there will have moved here!

CHORUS

IS - N'T THIS A LOVE - LY DAY to be caught in the rain?

You were go - ing on your way, Now you've got to re - main.

Just as you were go - ing, leav - ing me all at sea

The clouds broke, they broke and oh! What a break for

me. I can see the sun up high, Tho' we're caught in the storm.

I can see where you and I

could be co - zy and warm. Let the

rain pit - ter pat - ter but it real - ly does - n't mat - ter if the skies are gray;

Long as I can be with you, — IT'S A LOVE - LY
DAY.

"Oh, Captain!" **You're So Right For Me** Music and Lyrics by JAY LIVINGSTON and RAY EVANS

You're so right for me. (Keep say - in' it, I'm o - kay - in' it.)
Just the one for me. (You're sell - in' me, keep on tell - in' me.)
How I need your cling - ing ca - res! Your
fa - bu - lous lips! Your voice say - ing "yes!"
How could I re - place (Hey cov - er [boy/girl] you're my lov - er [boy/girl])
light that lights your face? (Let's kiss a lot, live like this a lot.)
Now I see the way it's meant to be 'Cause —
1. Dm7 C# Cmaj.7 addD C#
— you're so right for me.
2. Dm9 Fm9 Dm9 Dm7
— you're so right! Oh! so right! You're so
right for me.

As Long As There's Music

Refrain

As long as there's mu - sic and words of ro -

mance, The spell of a theme starts you to

dream, there's al - ways a chance. As long as there's

mu - sic what - ev - er the song,

As long as there's mu - sic for sweet-hearts to

sing, I'll sing you my love mel - o - dies

of the birds on the wing. My love - li - est

days will nev - er seem long,

As long as there's mu - sic And you are the

1. G Em Am7 D7 (sus. 6) 2. G Eb (sus. 9) G

song. As long as there's song.

ANNA

119

(El N. Zumbon)
(From the Film "Anna")

Moderately

mf There's a girl who the boys all a - gree is a
say what it is that she's got, makes you

girl ev - 'ry guy ought to see. Take a look, take a look and you'll
think that it's spring when it's not. Take a look, take a look and you'll

find that you can't get her out of your mind. Who can
say, "What a day! What a day! What a day!" An - na's

got that cer - tain some - thing that tops the list, The kind of lips you'll nev -

- er re - sist, — They've got — to be kissed, — They've got — to be kissed,

right a - way! When - ev - er An - na's a - round you'll hear a
look and they fall, But she can't

sor - row - ful sound, That sound that hearts are mak - in' when they break in two.
help it at all, It's just as nat - 'ral as the sky is when it's blue.

The fel - las An - na smiles and all the world

— is a ros - y mist, And soon your heart - 'll start — to in - sist — She's got

— to be kissed, — She's got — to be kissed — right a - way!

From the Columbia Motion Picture "MURDERERS' ROW"

I'M NOT THE MARRYING KIND

Lyric by
HOWARD GREENFIELD

Music by
LALO SCHIFRIN

Slow and relaxed

The musical score is written for guitar, with chords indicated above the staff and lyrics below. The tempo is marked "Slow and relaxed". The key signature has one flat (Bb). The score consists of eight lines of music, each with a corresponding line of lyrics. The chords are as follows:

- Line 1: F, Fmaj7, F7, Bb, Bdim, C, C7, F
- Line 2: Fmaj7, F7, Bb, Bdim, C, C7, F
- Line 3: F, Fmaj7, F7, Bb, Bdim, C, C7, F
- Line 4: Fmaj7, F7, Bb, Bdim, C, C7, F, Db7
- Line 5: Gb, Gb7, Gb6, Gdim, Db, Db7, Gb
- Line 6: Gb7, Cb, Cdim, Db, Db7, Gb, D7
- Line 7: G, Gmaj7, G7, Gdim, D, D7, G
- Line 8: Gmaj, G7, G, Cdim, D, D7, G

The lyrics are:

I go my way a-lone, Free and eas-y like a roll-ing stone.
 I'm strict-ly on my own; I'm not the mar-ry-ing kind.
 I'm hap-py be-in' free; No girl's gon-na put a ring on me.—
 That's how it's got-ta be;— I'm not the mar-ry-ing kind.
 I've been known to run a mile— When they try to lead me down the aisle. So,
 if you want me to stay a while, Don't start chang-in' my style.
 It's al-ways been my plan— To stay sin-gle an-y way I can.
 I'm just a hap-py man; I'm not the mar-ry-ing kind.

123

THE MARCIANS

LOVE MAKES THE WORLD GO

"NO STRINGS"

Handwritten musical score for "LOVE MAKES THE WORLD GO" in G major, 3/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in eighth and quarter notes. Chords are indicated above the staff: G(a), G, Am7, D7, G, and D9. The second staff continues the melody with chords G, G+, C, A7, Am9, D7, G6, and G. The third staff features chords Am7, D7, C, B7, E7(45), A7(b5), and D7. The fourth staff includes chords C, Cm, Am7, D7, G1, D7, and G2. The score ends with a double bar line and a repeat sign.

MODERATE

LOOK NO FURTHER

"NO STRINGS"

Handwritten musical score for "LOOK NO FURTHER" in C major, 4/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of no sharps or flats, and a 4/4 time signature. The melody is written in quarter and eighth notes. Chords are indicated above the staff: C, Dm, G7, C, F, C, and F. The second staff continues the melody with chords F, C, D7, G7, and C. The third staff includes chords Dm, C, Dm, G7, and Cm7. The fourth staff features chords G7 and C. The score ends with a double bar line and a repeat sign.

EMPTY POCKETS FILLED WITH LOVE "MR. PRESIDENT"

127

MOD. 1-CHOR (WITH LIFT) 2-CHOR 3-DUET

Chords: Bb^7-9 , ED , $Fm^7 Bb^7$, $Fm^7 Bb^7$, $Bb^9 ED$, $Fm^7 E^0$, $Fm^7 Fm^0$, ED , B^7 , $Fm^7 Bb^7-5$, E^b , $Fm^7 Bb^7$, $EDm^7 Fm^7 E^b$, Bb^7-9

REPEAT CHORDS: $EDm^7 Fm^7 E^b$, Bb^7-9

FINE CHORDS: $EDm^7 Fm^7 E^b$, Bb^7-9

IN OUR HIDE-AWAY

"MR. PRESIDENT"

SLOWLY

Chords: Bb , F^7 , $B^0 Cm^7$, F^7 , Cm (1), $F^7 Bb$, $F^7 Cm^7$, $F^7 Bb$, $Bbm^7 Bb^b$, $F^7 Bb^7$, $Fm^b G^7$, Cm , Bbm , Bb , Bb^1 , Bb^0 , Cm^7 , Bb , (F^b) , Bb

DON'T BE AFRAID OF ROMANCE "MR. PRES."

MOD. SLOW

Handwritten musical score for "DON'T BE AFRAID OF ROMANCE" in B-flat major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a tempo marking "MOD. SLOW". The melody is written in eighth and quarter notes. Chords are indicated above the staff: Eb, Bb7, Fm7, Eb, Ab, Eb, Bb7, Fm7, Bb7, and Bb7. The second staff continues the melody with chords: Bb7, Eb, Fm7, Eb, Cm6, C, Gm, Gm6, F#7, and D. The third staff features a double bar line with a repeat sign, followed by chords: Eb, Eb7, D7, Fm7, Bb7, G, Gm7, G7, and G9. The fourth staff concludes the piece with chords: Cm, Eb7, Ab, Eb7, Eb, Cm, Fm9, Bb9, Fm9, Eb, D, Fm7, Bb7, and Eb. There are also some handwritten notes like "S.O.S." and "1" "2" indicating first and second endings.

THE WASHINGTON TWIST

MED. TWIST

"MR. PRESIDENT"

Handwritten musical score for "THE WASHINGTON TWIST" in C major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F-sharp). The melody is written in eighth and quarter notes. Chords are indicated above the staff: C, F, and C. The second staff continues the melody with chords: F, C, and C. The third staff concludes the piece with chords: G, F, and C.

PIGTAILS AND FRECKLES "MR. PRESIDENT"

TENDERLY

Handwritten musical score for "PIGTAILS AND FRECKLES" in C major, 4/4 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F-sharp). The melody is written in eighth and quarter notes. Chords are indicated above the staff: F, F#7, C7, Ab7, and C7. The second staff continues the melody with chords: F, Cm7, C7, F, Gm7, F, Gm7, C7, F#m7, and Dm. The third staff features a double bar line with a repeat sign, followed by chords: Gm7, C7, A#7, Dm7, Dm7, E7, Gm, Dm7, G7, Gm7, and C7. The fourth staff concludes the piece with chords: A7, A7, Cm6, D7, Dm7, G7, C9, C7-9, and F. There are also some handwritten notes like "1" "2" indicating first and second endings.

Handwritten musical score for 'OLSHENETSKY BULGAR'. The score consists of five staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The music features various chords and melodic lines, with some measures marked with '1.' and '2.' indicating first and second endings. The title 'OLSHENETSKY BULGAR' is written in a stylized, handwritten font below the staves.

OLSHENETSKY BULGAR

Handwritten musical score for 'GYPSY BULGAR'. The score consists of six staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The music features various chords and melodic lines, with some measures marked with '1.' and '2.' indicating first and second endings. The title 'GYPSY BULGAR' is written in a stylized, handwritten font below the staves.

GYPSY BULGAR

A GIFT TODAY

(THE BAR MITZVAH SONG)

"I CAN GET IT FOR YOU
WHOLESALE"

Handwritten musical score for "A Gift Today" (The Bar Mitzvah Song). The score is written on five staves in 3/4 time, featuring a key signature of one flat (Bb). The melody is primarily in the treble clef, with some bass clef notes in the lower staves. Chord symbols are written above the notes. The chords include: Dm, A+, Dm7, Dm6, Bb, Dm, Gm6, Dm, Gm6, A7, Dm, E7, A7, Dm, Gm7, C7, Fm7, F6, Gm7, C7, F, A7, Dm, A+, Dm7, Dm6, Bb, Dm, C7, F, A7+, A7, D9, A7+, A7, Dm.

WHO KNOWS?"I CAN GET IT FOR
YOU - WHOLESALE"

Handwritten musical score for "Who Knows?". The score is written on five staves in 3/4 time, featuring a key signature of one flat (Bb). The melody is primarily in the treble clef, with some bass clef notes in the lower staves. Chord symbols are written above the notes. The chords include: Eb, Ebm7, G0, Fm7, Bb7, Bb7+, Eb, G0, Ab, Dbb, Bbm7, Eb9, Abm7, Ab, Cm6, G, Cm, Dbb9, Fm7, Bb7, Eb, Ebm7, G0, Fm7, Bb7, Bb7+, Ebm7, G0, Ab, Dbm7, G7, Cm, G+, Cm7, Ab // Cm, Abm7, Gm7, C7, Fm7 / Abm6, Ab7(b9), Eb.

FLAMINGO

131

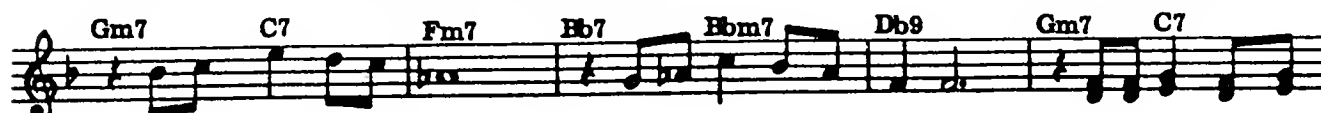
By ED. ANDERSON
and TED GROUYA



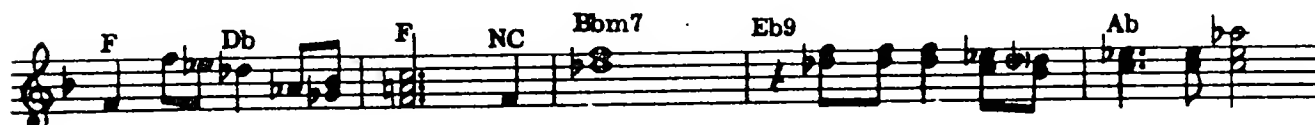
Fla - min - go, — like a flame in the sky, Fly-ing o - ver the



is - land To my lov - er near by. Fla - min - go, —



in your trop-ic-al hue, Speak of pas-sion un - dy - ing And a love that is



true. The wind sings a song to you as you go,



A song — that I hear be - low the mur-mur-ing palms. —



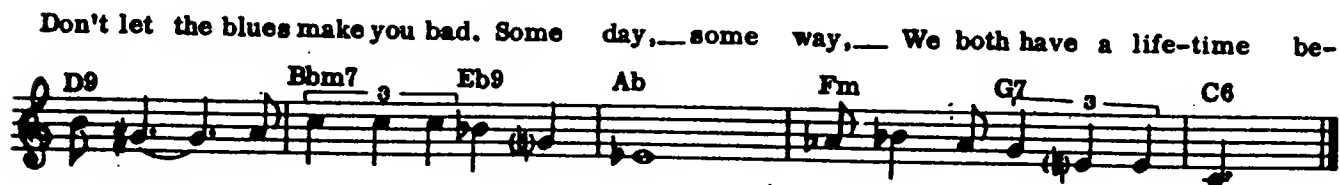
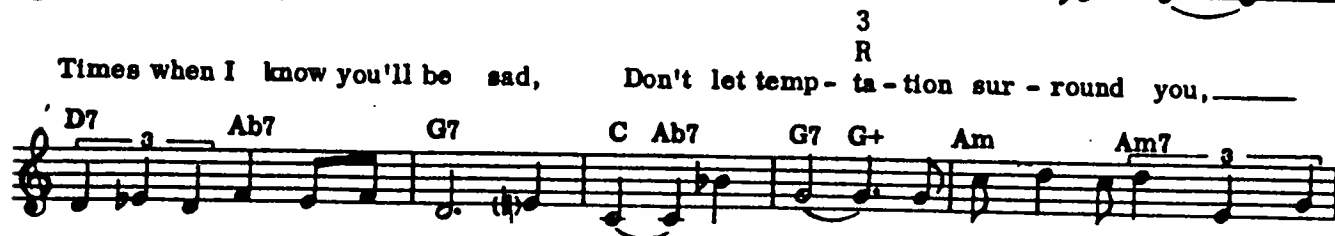
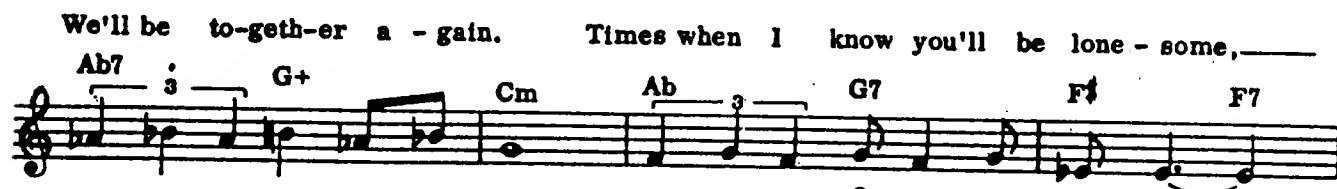
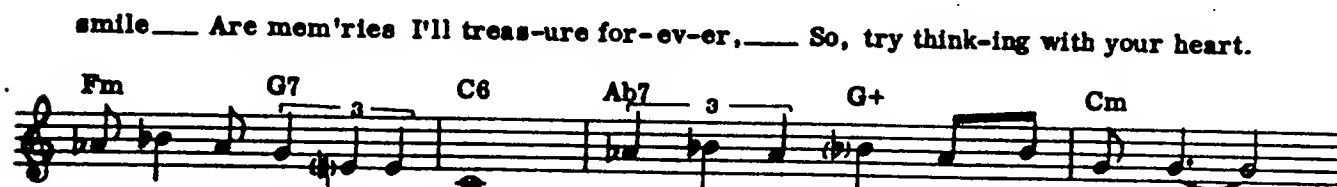
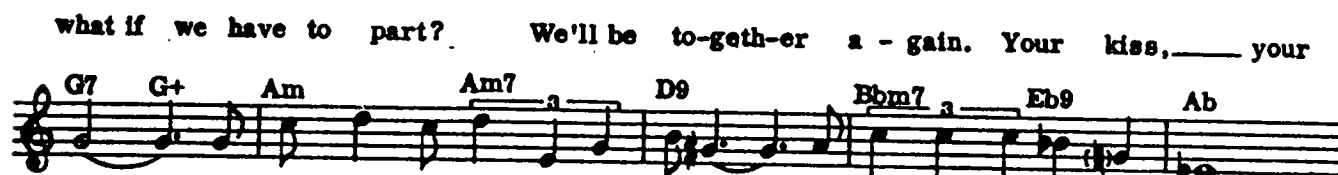
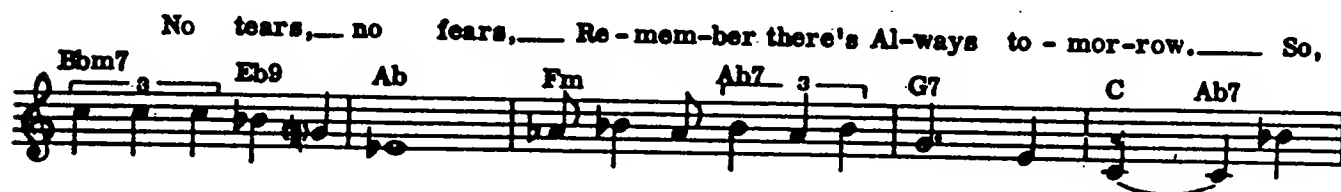
Fla - min - go, — when the sun meets the sea,



Say fare-well to my lov - er And hast-en to me. —

WE'LL BE TOGETHER AGAIN

By FRANK LAINE
and CARL FISCHER



fore us, — For part-ing is not good - bye. We'll be to-geth-er a - gain.

The World Outside

133

Theme from the "Warsaw Concerto"

Refrain (Brightly)

The world out - side be - longs to
me Since you are mine.
I rule the night I own the
moon I tell the stars when to
shine. Each time we touch I can't con -
trol the dreams that start.
The world out -
side will nev - er know How much you
mean to my heart.

Chords: C, Cmaj.7, C6, Cdim, Dm, Fm6, G7.

Chord Progression: C, Cmaj.7, C6, Cdim, Dm, Fm6, G7, C, Cdim, Dm, Fm6, G7, C.

Chord Diagrams:

- C: C4, E4, G4
- Cmaj.7: C4, E4, G4, Bb4
- C6: C4, E4, G4, A4
- Cdim: C4, Eb4, Gb4
- Dm: D4, F4, Ab4
- Fm6: F4, Ab4, C5, Eb5
- G7: G4, B4, D5, F5

UNDER PARIS SKIES





Stran-ger be - ware, there's love in the air, UN - DER PAR - IS SKIES, —
 1. Sous le ciel de Pa - ris s'en - vole u - ne chan - son hum
 2. Sous le ciel de Pa - ris coule un fleu - ce jo - yeux hum







Try to be smart and don't let your heart catch on fire. —
 Elle est née d'un jour - d'hui Dans le cœur d'un gar - çon —
 Il en - dort dans la nuit Les clo - chards et les gueux —





Love be - comes king, the mo - ment it's Spring, UN - DER PAR - IS
 Sous le ciel de Pa - ris Mar - chent les a - mou - reux hum
 Sous le ciel de Pa - ris Les oi - seaux du Bon Dieu hum






SKIES. — Lone - ly hearts meet some - where on the street of de - sire. —
 hum Leur bon - heur se cons - truit Sur un air fait pour eux —
 hum Vien - nent du monde en - tier Pour ba - var - der entre eux —






Pa - ri - sian love can bloom, High in a
 Sous le pont de Ber - cy phi - lo -
 Et le ciel de Pa - ris A son se -







sky - light room, Or in a gay ca - fé, where hun - dreds of
 sophe as - sis Deux mu - si - ciens quel - ques ba - dauds Puis les
 cret pour lui De - puis vingt siècles il est é - pris De notre







peo - ple can see. — I was - n't smart and
 gens par mil - liers — Sous le ciel de Pa -
 i - le Saint - Louis — Quand el - le lui sou -






I lost my heart UN - DER PAR - IS SKIES, — Don't ev - er
 ris Jus - qu'au soir vont chan - ter hum L'hym - ne d'un
 rit Il met son ha - bit bleu hum hum Quand il pleut



(Tacet)

be a heart - bro - ken stran - ger like me. — Oh, I fell in
 temple é - pris de sa vieil - le ci - té — Pres de No - tre -
 sur Pa - ris c'est qu'il est mal heu - reux —

love, Yes, I was a fool, For Par - is can
Da - me Par - fois couee un dra - me Oui mais a Pa -

be So beau - ti - f'ly cruel. Par - is is
na - me Tout peut s'ar - ran - ger Quel ques ra -

just a gay co - quette, who wants to love and then for - get. Stran - ger, be -
yons Du ciel d'é - té L'ac - cor - dé - on D'un ma - ri - nier L'es - poir fleu -

ware, There's love in the air.
rit Au ciel de Pa - ris.

Just look and see what hap-pened to me UN-DER PAR - IS SKIES. — Watch what you
Mais le ciel de Pa - ris Nest pas long temps cru - el hum hum Pour se fair'

do, the same thing can hap - pen to you.
par - don - ner Il offre un arc en ciel.

HAVE YOU MET MISS JONES LORENZ HART & RICHARD RODGERS

Have you met Miss Jones Someone said as we shook hands She was just Miss
Then I said: "Miss Jones, You're a girl who un - der - stands, I'm a man who

Jones to me. free." And all at once I lost my
must be

breath, And all at once was wared to death. And all at once I owned the
earth and sky! Now I've met Miss
Jones, And well keep on meet - ing till we die, — Miss Jones and I.

The Halls Of Ivy

Refrain

Oh, we love THE HALLS OF I - VY that sur-round us here to - day, And

we will not for - get tho' we be far far a - way. To the

hal - low'd HALLS OF I - VY Ev-'ry voice will bid fare - well, And

whim - mer off in twi - light like the old ves - per bell. One

day a hush will fall, The foot - steps of us all will

ech - o down the hall and dis - ap - pear, But as we sad - ly start our

jour-neys far a - part, A part of ev - 'ry heart will lin - ger here in the

sac - red HALLS OF I - VY Where we've lived and learned to know that

thru' the years we'll see you in the sweet af - ter glow. Oh, we glow.

1. F 2. F

Jamaica Farewell

VERSE



1. Down the way where the nights are gay and the
 2. Sounds of laugh - ter ev - 'ry - where and the
 3. Down at the mar - ket you can hear la - dies



sun shines dai - ly on the moun-tain top— I took a trip on a
 danc-ing girls sway - ing to and fro— I must de-clare, my
 cry out while on their heads they bear, Ack - ey rice, salt



sail-ing ship— And when I reached Ja-mai-ca I made a stop.— But I'm
 heart is there— Tho' I've been from Maine to— Mex-i-co.— But I'm
 fish are nice— And the rum is fine— an - y time of year. But I'm

CHORUS



Sad to say, I'm on my way,— Won't be back for



man - y a day.— My heart is down,— My head is turn-ing a-round, I had to



leave a lit - tle girl in Kings-ton town. — Kings-ton town.

My Kind Of Girl

Moderately (with an easy beat)

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb). The tempo is 'Moderately (with an easy beat)'. The lyrics are written below the staff, and guitar chords are indicated above the staff. The score consists of 11 lines of music.

Line 1: She walks (Chord: F)

Line 2: like an an-gel walks, She talks like an an-gel talks, (Chord: C7)

Line 3: And her hair has a kind of curl, To my mind she's MY KIND (Chords: Gm7 F, F7, Cm7 F7 Bb, Gm7 C7, Gm7 C7)

Line 4: GIRL. She's wise like an an-gel's wise, (Chord: F)

Line 5: eyes like an an-gel's eyes, And a smile like a kind (Chords: C7, Gm7 F, F7, Cm7)

Line 6: pearl. To my mind she's MY KIND OF GIRL. Pret-ty lit-tle (Chords: Bb, Gm7 C7, Gm7 C7, F, Bb)

Line 7: That face just knocks me off my feet. Pret-ty lit-tle feet, She's real-ly sweet e-nough to eat. (Chords: Bb6 Bb7 F, Gm7 Am7 Dm6, E7 E7-9 E7 Am A#dim C7)

Line 8: looks like an an-gel looks, She cooks like an an-gel cooks. (Chords: F, C7)

Line 9: And my mind's in a kind of whirl, To my mind she's MY KIND (Chords: Gm7 F, F7, Cm7 F7 Bb, Gm7 C7, Gm7 C7)

Line 10: GIRL. She GIRL. And my heart's kind-a full of joy, (Chords: 1. F, 2. Cm6, D7, Cm D7 Gm, Bbm, F, Gm7)

Line 11: Be-cause she's told me I'm her kind of boy. (Chords: F6, F#dim, Gm7 C7, Gm7 C7, F)

We're Not Children

141

1. We're not chil-dren at the start of life. We're not chil-dren,
 2. We're not chil-dren. It's not wrong to love; We're not chil-dren,
 we're a part of life! Take it as it comes. Gath-er all the plums.
 we be-long to love! Why should we re-sist? Think of all we've missed!
 Don't be a-fraid! The spark-ling wine of
 Don't be a-fraid! There's a mo-ment
 sen-su-al-i-ty is here to warm us up. Why
 (all fas-ci-nat-ing love) when the flame of love has gone be-yond con-trol When
 take just a sip? Why don't we drain the cup?
 that mo-ment comes you know in your heart and soul
 Let me hold you, Let me show you what your
 We can't fight it Par-a-dise is knock-ing
 lips are for! Just re-mem-ber, we're not
 at our door! Just re-mem-ber, we're not
 chil-dren an-y more!
 chil-dren an-y more!
 more! Just re-mem-ber, we're not chil-dren an-y-
 more! Just re-mem-ber, we're not chil-dren an-y more!

BROTHERHOOD OF MAN

"HOW TO SUCCEED IN BUS-INESS WITHOUT REALLY TRYING."

G⁹ G⁹ C G⁷ C G⁹ C G⁹ G⁷ C A⁹ A⁷
 D⁷ G⁹ G⁹ G⁷ C G⁷ C C⁹ C⁹ F C⁹ F B⁷-9 B⁷ C F
 C D⁷ G⁷ Dm⁷ G⁷ G⁹ G⁷ O.S.
 CODA
 C Am Dm⁷ G⁷ C G⁹ C G⁹ C

FANNY

The musical score is written on 12 staves. The key signature is G minor (two flats: Bb and Eb). The time signature is 4/4. The title "FANNY" is written in bold, italicized capital letters above the first staff. The score includes various chords and melodic lines. The chords are as follows:

- Staff 1: Abm6, Eb, Gm, AbM7
- Staff 2: Fm7, Cb, Bb7, Eb, Bb7, Eb, Gm, Cm7, F9
- Staff 3: AbM7, Abm6, Eb, Gm, Cm7
- Staff 4: F9, Fm7, Cb, Bb7, Eb
- Staff 5: Gm, D+, Gm7
- Staff 6: Ab, Am, C+
- Staff 7: G7(b9), Bb+, Eb
- Staff 8: Gm, AbM7, Abm6
- Staff 9: Eb, Gm, Cm7, F9, F9(b5)
- Staff 10: Bb7(b9) || Eb, Bb+ || Eb

TURKISH COFFEE

(EXOTIC TWIST)

143

Handwritten musical score for 'Turkish Coffee (Exotic Twist)'. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. There are several dynamic markings, including 'Gau' (Gaucho) and 'CODA'. The score includes various musical notations such as slurs, ties, and accidentals. The piece concludes with a double bar line and a final chord.

I WISHED ON THE MOON

Handwritten musical score for 'I Wished On The Moon'. The score is written on five staves. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is accompanied by lyrics. The score includes various musical notations such as slurs, ties, and accidentals. The piece concludes with a double bar line and a final chord.

I wished on the moon — For some-thing I nev - er knew Wished on the moon —

For more than I ev - er knew — A sweet - er rose A soft - er sky an A - pril day — That

would not dance A - way — I begged of a star — To throw me a beam or two —

Wished on a star — and asked for a dream or two — I looked for ev - ry love - li-ness it

all came true — I wished on the moon — for you —

From the New Musical Comedy "The Body Beautiful"

Lyric by
SHELDON HARNICK

Leave Well Enough Alone

Music by
JERRY BOCK

Here's a {boy} you've bare - ly met, Why start some - thing
girl} Abm6

you'll re - gret? While there's time to fly a - way, LEAVE
Gm7 C7 Gm7 C7-9 F

WELL E-NOUGH A - LONE. Can't you see {he's} {she's}

not for you, What's the wise - est thing to do?
Abm6 Gm7

Just o - bey that old cli - che LEAVE WELL E-NOUGH A -
C7 Gm7 F7 Bb Gm7 F7

LONE. Dis - miss this i - dle fan - cy with
Bb Dm7 G7 C

one re - luct - ant sigh and kiss this i - dle
Dm7 G7 C7 Gm7 Cdim C9 Gm7 C7-9

fan - cy good - bye.

Go your sin - gle way a - gain. Why in - vite dis -
Fdim

may a - gain? Tell your - self you're sat - is - fied to
F9 Cm6 B7-9 D9 Gm7 Cdim C9 C7-9

be a roll - ing stone and LEAVE WELL E-NOUGH A -

1. F Dm7 Gm7 C7-9 2. F B9 F

LONE. LONE.

Peyton Place

I miss his face, I miss the place where love was new, a love that
 grew, I won't for - get when we last met Back in Pey - ton Place. —
 I still re - call the leaves of Fall when love was mine; And in my
 mind I'll al - ways miss my first sweet kiss Back in Pey - ton Place. — Some
 day we'll meet a - gain and we'll re - call what hap - pened then. And then we'll
 fall in love a - gain like long a - go. — A love so fine can still be
 mine, he's in my heart though we're a - part, I'll go back, I'll go
 back to Pey - ton Place. — I miss his Place. —

Chords: Dm7, G7b9, C, D7, Dm7, G7, C, C#dim, Dm7, G7, Dm7, G7b9, C, D7, Dm7, G7, C6, C7, F, G7, C, A7, Dm7, G7, D7, G7b9, Dm7, G7b9, G9, C, Gm6, A7 sus., A7, Dm7, G9, C, Dm7, G7, C.

146.

Three Stars Will Shine To - night, one for the lone - ly.

That star will shine its light each time that some - one sighs. Three stars for

The first staff of music is in treble clef with a key signature of one flat (B-flat). It begins with a common time signature 'C'. The melody consists of the following notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Above the staff, the letters 'C', 'F', 'C', 'F', and 'C' are placed over the first, third, fifth, seventh, and ninth measures respectively, indicating the chords.

all to see, one for young lov - ers, That star was made to be the

spar - kle in their eyes. And for the third star on - ly one

rea - son, A star you can wish on to make dreams come

true. High in the sky above three stars are shining.

[illegible]

I hope that star of love will shine down on you.

THE STRIPPER

THE STRIPPER
(TO BE PLAYED ON "G" STRING)

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef and contains a melody with various accidentals. Above the staff, the following notes are written: F, B♭, F, F♯, E♭, D, G, C.

[illegible]

Handwritten musical notation for the chorus, labeled "(CHORUS - ALA STAMP)". The notation is on a single staff with a key signature of one flat (B-flat). The melody is written in a style that suggests a stamp or rhythmic pattern. The notes are: F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109, E-109

Words by **Say A Prayer For Me Tonight** Music by **147**
ALAN JAY LERNER **FREDERICK LOEWE**

Musical score for 'Say A Prayer For Me Tonight'. The score is written in treble clef with a key signature of one flat (Bb). It consists of two systems of staves. The first system contains two staves of music with lyrics: 'Say a prayer for me to - night I'll need ev - 'ry prayer — that you can spare to get me by.' The second system contains four staves of music with lyrics: 'Say a prayer and while you're pray - ing, — keep on say - ing — "She's much too young to die." "On to your Wa - ter - loo" whis - pers my heart. Pray I'll be Wel - ling - ton, not Bon - a - parte. Oh, say a prayer for me this ev - 'ning. Bow your head and please stay on your knees to - night.' The score includes various musical notations such as notes, rests, and bar lines, as well as chord symbols like F, C7(b9), Fm, Gm, Bb, Fmaj.7, Bb, C7(b9), F, C7, Fdim, C9, F7, Cm7, Bb6, Bbmaj.7, A, Bbmaj.7, G7, Em, Cdim, G7, Gm7, Fdim, C7, Bb, Bbm, C7, F, A7, Dm, Dm7, Bbm6, F6, C9, C7(b9), and F.

BOSSA-NOVA

ESO BESO - (THAT KISS)

Musical score for 'ESO BESO' (That Kiss). The score is written in treble clef with a key signature of one flat (Bb). It consists of four staves of music. The first staff has a 3/8 time signature and includes chord symbols like Dm7, G7, Cmaj.7, Am7, Dm7, G7, Cmaj.7, Am7, F, G7-9, and F0. The second staff has a 4/4 time signature and includes chord symbols like Em7, A7, Em7, A7, Dm7, G7, Dm7, G9, and C. The third staff includes chord symbols like Fm7, Bb7, Ebmaj.7, Eb, E0, Fm7, Bb7, Eb, Bb7, Eb, Eb7, Ab, Fm7, and Bb7. The fourth staff includes chord symbols like Ebmaj.7, Cm7, Dm7-5, G7, Dm7-5, G7, G7, Dm7, G9, C, and A. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like '1. f' and '2. f'.

THAT'S AMORE

When the moon hits your eye like a big pis-sa pie, that's a - mor - é. When the world seems to
 shine like you've had too much wine, that's a - no - ré. Bells will ring, ting-a-ling-a - ling, ting-a-ling - a -
 ling, and you'll sing "We - ta - bel - la." Hearts will play, tip-py-tip-py - tay, tip-py-tip-py - tay like a
 gay tar - an - tel - la. When the stars make you drool just like pas - ta fo - real, that's a
 mor - é. When you dance down the street with a cloud at your feet, you're in love.
 When you walk in a dream but you know you're not dream-ing, Sig - mor - é.
 Smu - ze me, but you see, back in old Na - po - li that's a - mor - é.

EV'RYBODY'S TWISTIN'

C A7 D7 G7 C A7 Dm Fm C Am D7 G7
 C Am G7 D7 G7 C F6 C C7 F
 Fm C D7 G7 Eb7m G7 C A7 D7 G7 C Da Fm C Am
 D7 G7 C F C7 F C

ALL OF MY LIFE

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CHORUS

I just want the right to love you all _____ of my life,
 Just the right to take care of you all _____ of my life. I just want the
 right to be near you, al-ways to be there. Shar-ing ev-ry care and
 strife. Life can be as sim-ple as a mur - se-ry
 rhyme, Sun-day, Mon-day, Tues-day, Wednes-day all _____ of the time.
 Long as I may live I just want the right to give
 All my love with all my heart for all _____ of my life. life.

QUANDO, QUANDO, QUANDO.

LATIN FLAVOR

(TELL ME WHEN)

Bb B° Cm7 F7 Cm7 F7 Cm7 F7 Cm7 F7 Bb Bb6 Bbmaj7
 Bb B° Cm7 F7 Cm7 F7 Cm7 F7 Cm7 Bb Bb B°
 Bb Bbmaj7 Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 E7
 Gm7 G7 Gm7 G7 Gm7 G7 Gm7 G7 Cm7 F7 Cm7 F7 Cm7 F7 Bb B°
 Bb Cm7 Bb

Goldilocks Words by
WALTER and JEAN KERR,
JOAN FORD

THE PUSSY FOOT

Music by
LEROY ANDERSON

Ti-ger cats_ tip their hats, Flip their whiskers and purr;
Pe-kin-ese_ tell their fleas. "Fel-las, fel-las, it's her!"
It don't be-hoove a la-dy to lie. (Tacet)
There is no oth-er kit-ten like I. Strut-tin' down the al-ley,
Deb-o-naire, nose in air,— I am rath-er a wow;
Such a dish, so de-lish, You may wish to me-ow.
I thought that naugh-ty whis-tle was ver-y pleas-ant-ly put,
And won't you join me do-in' THE PUSS-Y FOOT. FOOT.

STREETS OF LAREDO, THE (A New Original Song)

I was just ram-blin' through, through the streets of La-re-do,
She was wan-der-in' too, through the streets of La-re-do,
Just an-oth-er stran-ger that day on my way to an-y-where.
These a-do-be walls so old turned to gold I saw her there.
She smiled at me pass-ing by, And her eyes spent A moment with
Then all at once, ay, ay, ay, Seems the view took a new kind o'
shine. Now we nev-er will roam from the streets of La-re-
Ne-v-er want to lose the spell for here we fell in love

LAST NIGHT WHEN WE WERE YOUNG

151

LAST NIGHT WHEN WE WERE YOUNG, Love was a star, a song un-sung. Life was so
 now, so real so bright, A-gee a-ge- last night. To-day the world is
 old. You flow a-way and time grow cold, Where is that star that seemed so
 bright, A-gee a-ge last night? To think that spring had de-
 parted on more-ly this a look, a kiss. To think that some-thing so
 soon could slip a way in one lit-tle day-break, So now let's run in
 isre and re-col-lect the sighs and the kiss-es, The arms that
 chang when we were young last night.

COMES ONCE IN A LIFETIME

"SUBWAYS ARE FOR SLEEPING"

Handwritten musical notation for "COMES ONCE IN A LIFETIME". The notation includes various chords and melodic lines across five staves. Chords visible include Bb, F7, Cm7, Eb, Bb7, G7, C7, F7, Bb, Ab, F7, Gb9, Bb, F, Fm, G7, Cm, Cm7, F7b9, Bb.

AC-CENT-TCHU-ATE THE POSITIVE

F F+ Dm F7 Bb6 Bbm6 D6 G7+(b9) C9
 You've got to ac - cent - tchu-ate the pos-i - tive, E - lim - my-nate the neg-a - tive,
 F F+ Dm F7 Gm7 F Gm7 F
 Latch on to the af-firm-a - tive; Don't mess with Mis-ter In - be - tween. — You've got to
 F F+ Dm F7 Bb6 Bbm6 D6 G7+(b9) C9
 spread joy up to the max-i - mum, Bring gloom down to the min-i - mum,
 F F+ Dm F7 Gm7 F Gm7 F
 Have faith, or-pan-de-mo-ni-um li'- ble to walk up-on the scene. — To il - lus -
 F C+ F9 F7+ Bb Gm7 F Gm7 F
 trate my last re - mark. Jo-nah in the whale. No-ah in the Ark. — What did they
 F F9 D7+(b9) G9 C7+ F9 D6 C9 C9+
 do, Just when ev-'ry - thing looked so dark? "Man" they said, "We bet-ter
 F F+ Dm F7 Bb6 Bbm6 D6 G7+(b9) C9
 ac - cent - tchu-ate the pos-i - tive, E - lim - my-nate the neg-a - tive,
 F F+ Dm F7 Gm7
 Latch on to the af - firm-a - tive; Don't mess with Mis-ter In - be -
 F D7+(b9) Gm7 1. F Gm7 F 2. F Gm7 F
 tween." No! Don't mess with Mis-ter In - be - tween. — You've got to tween. —

AH! CAMMINARE

'GIOVANNI'

G7 Dm7 G7 Dm7 Cdm
 Em7 E7 Fm7 Cm Am7(b9) D7
 Fm6 G7 Dm7 G7 D.S. F Fm7
 C1 Dm7 A9 A7 A7+5 D7
 G7 C Cmas7 C

LA PACHANGA

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(MERENGUE)

Handwritten musical score for "LA PACHANGA" (MERENGUE). The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with various chords including D7, G, and D7. The second staff continues the melody with chords G, D7, and G. The third staff includes a "CODA" section marked with a double bar line and a "CODA" symbol. The fourth staff has a "CODA" section marked with a double bar line and a "CODA" symbol. The fifth staff is marked "2 - FINE" and ends with a double bar line. The sixth staff is a continuation of the melody. The score is written in a handwritten style with various musical notations including notes, rests, and chord symbols.

THE RIGHT THING TO SAY

Handwritten musical score for "THE RIGHT THING TO SAY". The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with various chords including G6, D+, G6, G#dim, D7, A7, D7, A7, and D7. The second staff continues the melody with chords G6, D7, C, G7, C, G7, B7, and Bb7. The third staff has chords A7, D7, Cm, D7, G6, D+, G6, and G#dim. The fourth staff has chords D7, A7, D7, A7, D7, B7, F#7, Dm6, B7, and E7. The fifth staff has chords F7, E7, A7, E7, A7, A#dim, D7, D7, G, B7, E7, B7, Gdim, E7, A7, D7, G, A7, G6, and G6. The score is written in a handwritten style with various musical notations including notes, rests, and chord symbols.

LONG BEFORE I KNEW YOU

Words by
BETTY COMDEN
and ADOLPH GREENMusic by
JULE STYNE*Bella Are Hinkink*

Long be-fore I knew you — Long be-fore I met you —

I was sure I'd find you some-day, some-how. I pic-tured

some-one who'd walk and talk and smile as you do, And make me feel, as

you do right now. All that was long be-fore I held you —

Long be-fore I kissed you — Long be-fore I touched you —

And felt this glow But now you real-ly are here and

now at last I know, That long be-fore I knew you — I loved you

so. — so. —

THE WONDERFUL WORLD OF THE YOUNG

1. F Am F^b F⁺ F F^o Gm⁷

Gm⁷ B^b⁺ Gm⁷ C⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷ F

F⁷ B^b D⁷ G⁷

C⁷ F Am Cm⁶ D⁷ Gm⁷ C⁷

1. F Am⁷ Ab⁷ Gm⁷ C⁷ 2. F

20th CENTURY-FOX Presents A MARK ROBSON-DAVID WEISBART PRODUCTION "VALLEY OF THE DOLLS"

Theme From "Valley Of The Dolls"

Lyrics by
DORY PREVIN

Music by
ANDRÉ PREVIN

Moderately slow

Ebmaj7 Eb7 Ab Abm Eb

Got - ta get off, gon - na get, have to get off from this ride, —
Got - ta get off, gon - na get, out of this mer - ry - go - round, —

Bb7 Ab6 Db Bb7

Got - ta get hold, gon - na get, need to get hold of my pride, —
Got - ta get on, gon - na get, need to get on where I'm bound, —

Ebmaj7 Eb7 Ab Abm Eb

When did I get, where did I, how was I caught in this game? —
When did I get, where did I, why am I lost as a lamb? —

Bb7 Ab6 Db Bb7 Eb

When will I know, where will I, how will I think of my name? —
When will I know, where will I, how will I learn who I am? —

Ab To Coda Gm D Gm

When did I stop feel - ing sure, feel - ing safe, And start won - der - ing why,
Is this a dream? Am I here? Where are you? Tell me

D Gm Ab

won - der - ing why? Is this a dream? Am I here? Where are you? What's in

Gm D Gm Fm Dbmaj9 Db Bb7 D & al Coda

back of the sky? Why do we cry? —

Coda Ebmaj7 Eb7 Ab Abm

when will I know, how will I know, when will I know

Eb9/6

why? —

Daydream

Words and Music by
JOHN SEBASTIAN

Moderately

1. What a day for a Day -
2. I've been hav - ing a sweet -
3. (Whistle)

dream, _____
dream, _____

What a day for a day - dream - in' boy. -
I've been dream - in' since I woke up to - day. -
(Whistle)

And I'm lost in a Day - dream, -
It's star - ring me in my sweet dream, -
(Whistle)

Dream - in' 'bout my bun - dle of joy. -
'Cause she's the one makes me feel - this way. -
(Whistle)

And e - ven if time ain't real - ly on my side, -
And e - ven if time is pass - ing me by a lot, -
And you can be sure that if you're feel - in' right, -

It's one of those days for tak - ing a
I could - n't care less a - bout the
A Day - dream will last a - long

walk out - side. _____
dues you say I - got. _____
in - to the night. _____

I'm blow - ing the day to take a walk in the sun, -
To - mor - row I'll pay the dues for drop - ping my load, -
To - mor - row at break - fast you may prick up your ears, -

1. G7(sus.) G7
2. G7(sus.) G7 D.S. al Coda

Add fall on my face on some - bod - y's new mowed lawn. -
A pie in the face for be - ing a sleep - y bull toad. -

Or you may be day - dream - in' for a thou - sand years. What a day for a Day -

dream, _____ Cus - tom made for a day - dream - in' boy. -

And I'm lost in a Day - dream, - Dream - in' 'bout my bun - dle of joy. -

(Whistle) (Whistle)

Don't Go To Strangers

Lyrics by
REDD EVANS

Tune Uke
F B \flat D G

Music by
ARTHUR KENT
DAVE MANN

Chorus

Build your dreams to the stars a - bove_ but when you need_ some-one true to love_

DON'T GO TO STRAN-GERS, dar-ling, come to me. Play with fire_ till your

fingers burn, and when there's no_ place for you to turn, DON'T GO TO STRAN-GERS,

dar-ling, come to me. (Tacet) For, when you hear a call to

fol-low your heart, you'll fol-low your heart I know. I've been through it all, for

I'm an old hand, and I'll un-der-stand_ if you got So, make your mark_ for your

friends to see_ but when you need_ more than com - pa - ny_ DON'T GO TO STRAN-GERS.

1. dar-ling, come to me. 2. dar-ling, come to me.

Come Thursday

By SKITCH HENDERSON

Moderate Beguine

Chords: G, Gmaj9, G6, Gmaj7, E7, Am, Am7, D7, D9.

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

Words and Music by
JIMMIE COX

Verse

I oncelived the life of a mil-lion-aire,- Spend-ing my mon-ey, I did - n't care,-
Al-ways tak-ing my friends out for a good time, Buy-ing cham-pagne, gin and wine But
just as soon as my dough got low,- I could-n't find a friend, no place I'd go,- If I
ev-er get my hands on a dol-lar a - gain, I'm gon-na squeeze it and squeeze it till the ea-gle grins.

Refrain

NO- BOD - Y KNOWS YOU WHEN YOU'RE DOWN AND OUT, In your pock-et,
not one pen-ny And your friends you have-n't an - y. And soon as you get on your
feet a - gain, Ev-'ry-bod - y is your long lost friend. It's might - y strange, with-
out a doubt, But NO- BOD - Y WANTS YOU WHEN YOU'RE DOWN AND OUT -
NO- BOD - Y WANTS YOU WHEN YOU'RE DOWN AND OUT - DOWN AND OUT -

From Walt Disney's "MARY POPPINS"

Chim Chim Cher-ee

Music and Lyrics by
RICHARD M. SHERMAN
ROBERT B. SHERMAN

Lightly, with gusto

CHORUS

mf *HERT* *Cm* *G+* *Cm7* *F* *Fm*

Chim chim-in-ey, chim chim-in-ey, chim chim cher-ee! A sweep is as

Cm *D* *D7-s* *G7* *Cm* *G+*

luck-y, as luck-y can be. Chim chim-in-ey, chim chim-in-ey,

Cm7 *F* *Fm* *Cm* *G7* *G7+s*

chim chim cher-ool! Good luck will rub off when I shakes'ands with

Cm *Fm* *Cm* *G7* *Cm*

you, Or blow me a kiss and that's luck-y, too.

VERSE

G7-s *Cm6* *G7* *Cm* *G7-s* *Cm6* *G7* *mp Cm* *G+*

Now, as the lad-der of
I choose me bris-tles with

Cm7 *F* *Fm* *Cm* *D* *D7-s*

life 'as been strung, You may think a sweep's on the hot-tom-most
pride, yes, I do: A broom for the shaft and a brush for the

G7 *Cm* *G+* *Cm7* *F*

rung. Though I spends me time in the ash-es and smoke, In
flue. Though I'm cov-ered with soot from me 'ead to me toes, A

Fm *Cm* *G7* *G+* *G7* 1 *Cm* 2 *Cm*

this 'ole wide world there's no 'ap-pi-er bloke.
sweep knows 'e's wel-come wher-ev-er 'e goes.

mp Cm rubato *G+* *Cm7* *F* *Fm*

Up where the smoke is all bill-ered and curled, 'Tween pave-ment and

Cm *D* *D7-s* *G7* *G+* *G7* *Cm* *G+*

stars, is the chim-ney sweep world. When there's 'ard-ly no day nor

'ard - ly no night, There's things 'alf in shad - ow and 'alf - way in
 light, On the roof - tops of Lon - don, coo, what a sight!
Tempo I
 Chim chim - in - ey, chim chim - in - cy, chim chim cher - ee! When
 you're with a sweep you're in glad com - pa - ny.
 No - where is there a more 'ap - pi - er crew Than
 them wot sings, "Chim chim cher - ee, chim cher - oo!"
 Chim chim - in - ey, chim chim, cher - ee, chim cher - oo!

PROLOGUE VERSION

Room 'erc for everyone, gather around;
 The constable's responstable! Now, 'ow does that sound?
 Ullo, Miss Lark, I've got one for you:
 Miss Lark loves to "wark" in the park with Andrew!
 Ah, Missus Corey, a story for you:
 Your daughters were shorter than you, but they grew!
 Dear Miss Persimmon, - (pause) - winds in the cast - there's a mist coming in,
 Like something is brewing and 'bout to begin.
 Can't put my finger on what lies in store,
 But I feel what's to 'appen all 'appened before.

THE "SIDEWALK ARTIST" VERSION

Chim chiminey, chim chiminey, chim chim cheroo!
 I does what I likes and I likes what I do.
 Today I'm a screever and as you can see,
 A screever's an artist of 'ighest degree.
 And it's all me own work from me own memory.
 Chim chiminey, chim chiminey, chim chim cheroo!
 I drawers what I likes and I likes what I drew.
 No remuneration do I ask of you,
 But me cap would be glad of a copper or two,
 Me cap would be glad of a copper or two.

Sam's Song

Words by
JACK ELLIOTT
A.S.C.A.P.

The Happy Tune

Music by
LEW QUADLING
A.S.C.A.P.

Moderato (Not too fast)

Verse (ad lib.)

There's a fel-low name of Sam

wears a smile all day, **When you ask him why he grins,** **he re-plies this way:**

Chorus (With a lilt)

Here's a hap-py tune **you'll love to croon,** **they call it**

"Sam's Song," **Catch-y as can be** **the mel-o-**

dy, **they call it "Sam's Song,"** **Noth-in' on your**

mind **and then you find** **you're hum-min' "Sam's Song,"** **Why it**

makes you grin, gets un-der your skin, as on-ly a song can do. **Peo-ple that you**

meet **out on the street** **are whist-lin' "Sam's Song,"**

The musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). It consists of several lines of music with lyrics underneath. Chord symbols are placed above the staff at various points. The tempo is marked 'Moderato (Not too fast)' and the verse is marked 'Verse (ad lib.)'. The chorus is marked 'Chorus (With a lilt)'. The lyrics are: 'There's a fel-low name of Sam wears a smile all day, When you ask him why he grins, he re-plies this way: Here's a hap-py tune you'll love to croon, they call it "Sam's Song," Catch-y as can be the mel-o-dy, they call it "Sam's Song," Noth-in' on your mind and then you find you're hum-min' "Sam's Song," Why it makes you grin, gets un-der your skin, as on-ly a song can do. Peo-ple that you meet out on the street are whist-lin' "Sam's Song,"'. Chord symbols include Gm7, C7, Fmaj7, F7, Bb6, A7+5, A7, Dm, A7, Dm, G7, C7, Fmaj7, Gm, Abdim, F6, Gm6, F, C7, Bbmaj7, Cm, Dbdim, Bb, Cm6, Bb, G7, F, Bbm6, Dm6, C7, G7, C7, Fmaj7, Gm, Abdim.

F6 Gm6 F Cm7 F7
 Ev-'ry one you see _____ will soon a - gree _____ that it's a

Bbm7 Cm Dbdim Bb Cm6 Bb Bb Bbm7
 grand song; _____ So for - get your trou-bles and wear a smile, you'll

Am7 F D7+5 G7 C7
 find you'll nev-er go wrong, _____ if you learn to croon _____ the hap-py tune, _____ they call it

1. F6 Eb6 E6 F6 2. F6 Eb6 E6 F6
 "Sam's Song" _____ Here's a hap - py "Sam's Song," _____

ALL OVER THE WORLD

By
CHARLES TOBIAS
AL FRISCH

Slowly F C7 F
 All O - ver The World, _____ All O - ver The World; _____

Gm7 C7 Gm7 C7
 Love is the thing, it's the one thing you'll see, All that it takes is a

F C7
 he and a she. All O - ver The World, _____ All O - ver The

F F7 Bb G7 Gm7 C7
 World; _____ Love was and love is and al-ways will be All O - ver The

1. F C7 2. Am- D7 Gm7 C7 F
 World. _____ World, _____ All O - ver The World. _____

HALLELUJAH, BABY

Refrain - With a beat



165

F9+ Bb9(6) Fmaj7 F6 F F7

Yes - ter - day, Hal - le - lu, a

Bbm Gb C7(sus4) C7 F Bb F7 F F7

lost, lost lamb, But

F9+ Bb9(6) Bb9+ A7(sus4) A7 Fm6 Dm

now, to - day! Hal - le - lu,

Bbm6 F Db9 Abm7 C9+ C7

wham! I know who I am! Yes,

F Bb F7 F F7 F Bb F7 F F7

I, I got the call, I'll

F Bb F7 F F7

hire a hall, Tell one and all that life's a ball, Hal - le - lu - jah,

Bb F G A

ba-by! Look at me, yeah! This pi-geon got re - li-gion!

1. Gm7 C7 F Bb F7 F

I be - lieve, I be-lieve in me.

2. C F C F C7 Gm7 C7

Hal - le - lu, hal - le - lu - jah! Hal - le - lu, hal - le - lu, hal - le - lu - jah, Hal - le -

Gm7 C7 C7(b5) Fmaj7 Gm7 Am7 C7(Eb)

lu - jah, glo - ry be, I be - lieve in

F Bb F7 F Bb F7 Gb9(b5) F6(9)

mel

From the United Artists Picture "HOLE IN THE HEAD"

All My Tomorrows

Lyric by
SAMMY CAHNTune Uke
A D F# BMusic by
JAMES VAN HEUSEN

Refrain (Slowly, with much expression)

To - day I may not have a thing at all, Ex - cept for just a dream or

two; But I've got lots of plans for to - mor - row, And ALL MY TO -

MOR - ROWS be - long to you. Right now it may not seem like

Spring at all, We're drift - ing and the laughs are few; But

I've got rain-bows planned for to - mor - row, And ALL MY TO - MOR - ROWS be - long to

you. No one knows bet - ter than I — That luck keeps

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It includes guitar chords indicated by letters and symbols above the staff. The lyrics are written below the staff, with hyphens indicating syllables across measures. The score is divided into sections by line breaks. The first section is the Refrain, marked 'Slowly, with much expression'. The chords are: *E7, Am7, Cm6, D7-9, Gmaj7, G6, C#dim, Am7, D7, G, E7, Am7, MOR - ROWS, D7-9, G, Dm, E7, Am7, Cm6, D7-9, Gmaj7, G6, C#dim, Am7, D7, G, E7, Am7, D7-9, Dm7, G7, B, C, Cm7.

G Em6 Cm(M7) G Em

pass - ing me by, — that's fate! But with you

Am7 D7 B7+5 E9 A7+5 Am7 D7 E7+5

there at my side, — I'll soon be turn - ing the tide, — just wait! As

Am7 Cm6 D7-9 Gmaj7 G6

long as I've got arms that cling at all. It's you that I'll be cling ing

Cdim Am7 D7 G E7

to, And all the dreams I dream. hear, or bor - row, On some bright to -

Am7 D7-9 Dm6 E7 1. Am7

mor - row they'll all come true, And ALL MY BRIGHT TO - MOR - ROWS be -

Cm D7 G F7+5 - F7+5 E7+5 E7 E7-9 E7

long — to you! To

2. Am7 D9 Cm6 D7 G (opt.) Cm6 G6

ALL MY BRIGHT TO - MOR - ROWS be - long to you! —

'TIS AUTUMN

REFRAIN
Sweetly

Ole Fath-er Time checked_ so there'd be no doubt;_

Called on the North Wind to come on out, then cupped his hands so

proud-ly to shout_ La-de-da-de-da-de-dum_'Tis Au-tumn._ The

trees say they're tired,_ they've borne too much fruit;_

Charmed all the way-side, there's no dis-pute, now, shed-ding leaves, they

don't give a hoot,_ La-de-da-de-da-de-dum_'Tis Au-tumn._ Then the

birds got to-geth-er to chirp a-bout the weath-er

Mmm.....
Whistle-opt.....

169

The musical score is written on five staves. Each staff begins with a guitar chord diagram above the first few notes. The chords are: A16, Eb+, A16, Cm7, F7, Cm7, F7, Bb7, F7, Bb7, Fm7, Bb7+9, D7, Eb, Gm, C7, Fm, A16, Eb, F7, Fm7, Bb7, 1. Eb, Bb7, 2. Eb6. The lyrics are written below the staves, with some words underlined. The first staff has a bracketed section of the melody. The second staff has a blank line after 'turned a - bout'. The third staff has a blank line after 'and'. The fourth staff has a blank line after 'climb'. The fifth staff has a blank line after 'Tis Au-tumn'.

Aft-er mak-ing their de-cis-ion in

bird-y-like pre-cis-ion, turned a - bout _____ and made a bee-line_ to the south. My

hold-ing you close_ real-ly is no crime,_ ask the birds, the trees and

Ole Fath-er Time. It's just to help the mer-cu-ry climb_

La-de-da-de-da-de-dum 'Tis Au-tumn_ Ole Au-tumn. _____

JUST IMAGINE

Words and Music by
B.G. DE SYLVA,
LEW BROWN and
RAY HENDERSON

Moderato

REFRAIN

Just im - a - gine that he loves me dear - ly;

Just im - a - gine that I'm his sin - cere - ly;

I'm pre - tend - ing That he's send - ing.

Love notes end - ing, "I love you!"

'Seems that he's there, as the day is clos - ing;

On his knees there, I hear him pro - pos - ing. He's not
Till I

pres - ent, Still it's pleas - ant, Just im -
win you, I'll con - tin - ue; To im -

1. F G^b E^b7 G^b7(^{b9})C⁷ 2. F D^b7 F

a - gine that it's true! true!
a - gine that it's true!

That Sunday

(That Summer)

Words and Music by
GEO DAVID WEISS
JOE SHERMAN

Chorus-With much feeling

The musical score is written in G major, 4/4 time. It features a chorus with lyrics about a summer romance. The score includes various musical notations such as treble clef, key signature (one sharp), and time signature. Chords are indicated by letters above the staff, and lyrics are written below the staff. The score is divided into two systems, each with a first and second ending.

If I had to choose just one day to last my whole life through, it would surely
 be That Sun - day, The day that I met you Newborn whippoor-wills were
 call-in' from the hills; Summer was a-com-in' in, but fast. Lots of daf-fo-dils. were
 show-in' off their skills, Nod-ding all to-ge-th - er I could al-most hear them whis-per:
 "Go on, kiss her, go on and kiss her!" If I had to choose one mo - ment
 to live with-in my heart, It would be that ten-der mo - ment re-call-ing how we
 start - ed, Dar-ling, it would be when you smiled at me that way— That
 Sun - day that sum-mer. If I had to sum-mer. If I had to choose just one day.

HOW INSENSITIVE

(Insensatez)

Key of F (D-C)

Music by ANTONIO CARLOS JOBIM
 English Words by NORMAN GIMBEL
 Original Words by VINICIUS DE MORAES

Moderately

Refrain  

1. HOW _____ IN - SEN - SI - TIVE _____
 2. Now, _____ { he's / she's } gone - a - way _____

— I must have seemed _____ when { he / she } told me that { he / she } loved —
 — and I'm a - lone _____ with the mem - 'ry of { his / her } last —

— me. _____ How _____ un - moved and cold —
 — look. _____ Vague _____ and drawn and sad, —

_____ I must have seemed. _____ when { he / she } told me so sin - cere -
 _____ I see it still, _____ all { his / her } heart-break in — that last —

— ly. _____ Why, _____ { he / she } must have asked, —
 — look. _____ How, _____ { he / she } must have asked, —

_____ did I just turn — and stare in i - cy si -
 _____ could I just turn — and stare in i - cy si -

_____ lence? _____ What _____ was I _____ to say? _____
 _____ lence? _____ What _____ was I _____ to do? _____

_____ What can you say — when a love af - fair — is o -
 _____ What can one do — when a love —

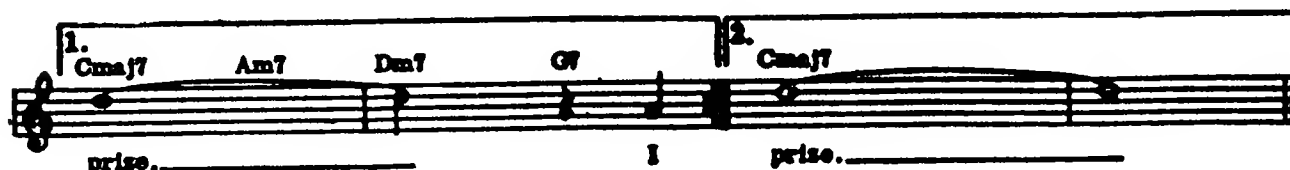
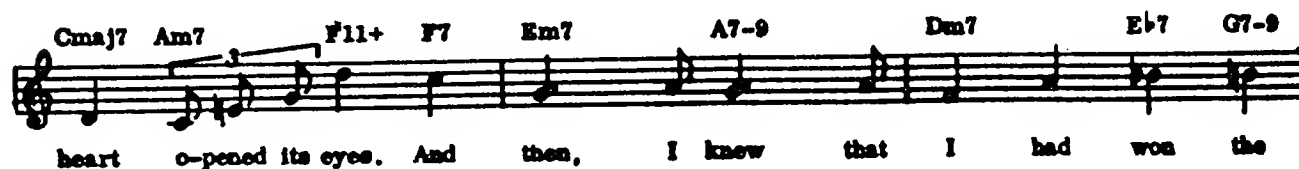
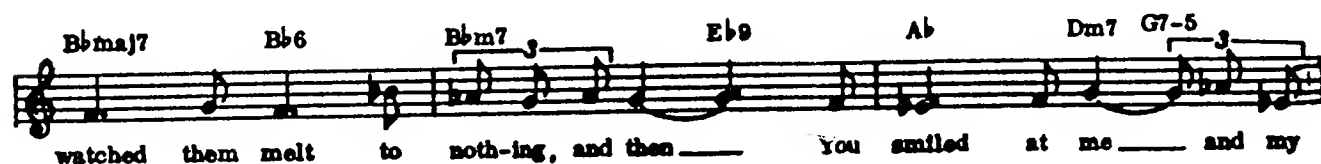
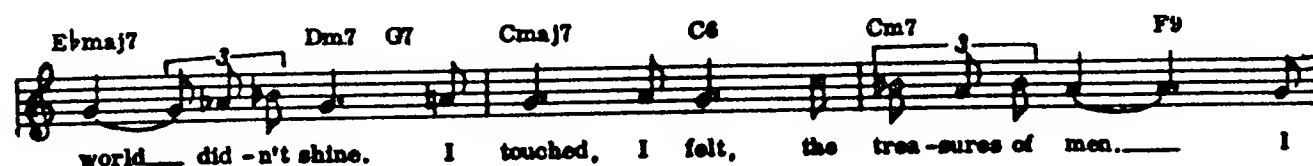
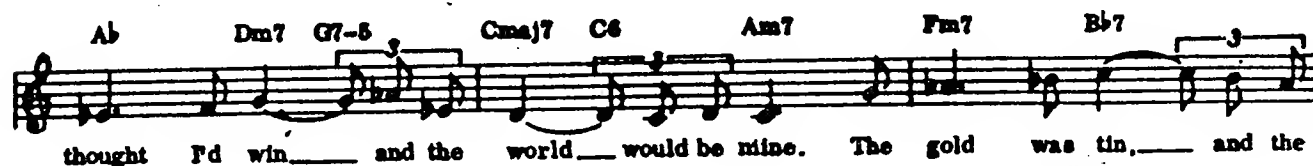
      

_____ ver? _____ af - fair — is o - ver? _____

THEME FROM "THE PRIZE"

Lyric by DORCAS COCHRAN

Music by JERRY GOLDSMITH



I MISS YOU SO

Words and Music by
JIMMY HENDERSON,
BERTHA SCOTT and SID ROBIN

Refrain

Those hap - py hours_ I spent with you, That love - ly aft - er - glow_

most of all_ I MISS YOU SO_

Your sweet ca - resses, each ren - dez - vous, Your voice so soft and low_

most of all_ I MISS YOU SO_

{ You once fill'd my heart with no re - grets, no
Once you prom - is'd me we'd nev - er part my

fears; dear, Now you'll find my heart fill'd to the top with
Now I long to see the day I'll find you

tears.} I'll al - ways love you and want you too, How much you'll nev - er know,

most of all_ I MISS YOU

SO_ SO_

1. G Am G F# D7 2. G G7 C Cm G F#7 G#

If I Had A Hammer

(The Hammer Song)

Words and Music by
LEE HAYS and
PETE SEEGER

With steady rhythm

E♭ **B♭7**

1. If I Had A Ham - mer, - I'd ham - mer in the
2. (If I had a) bell, I'd ring it in the
3. (If I had a) song, I'd sing it in the
4. (Well I got a) ham - mer, - And I've got a

E♭

morn - ing, - I'd ham - mer in the ev - 'ning -
morn - ing, - I'd ring it in the ev - 'ning -
morn - ing, - I'd sing it in the ev - 'ning -
bell, - And I've got a song

E♭7 **B♭7** **E♭**

all o - ver this land; I'd ham - mer out dan - ger, -
all o - ver this land; I'd ring out dan - ger, -
all o - ver this land; I'd sing out dan - ger, -
all o - ver this land; It's the ham - mer of jus - tice, -

Cm **A♭**

I'd ham - mer out a warn - ing, - I'd ham - mer out
I'd ring out a warn - ing, - I'd ring out
I'd sing out a warn - ing, - I'd sing out
It's the bell of free - dom, - It's the song a - bout

E♭ **A♭** **E♭** **B♭7** **E♭** **A♭** **E♭** **B♭7**

love be - tween all of my broth - ers, All o - ver this
love be - tween all of my broth - ers, All o - ver this
love be - tween all of my broth - ers, All o - ver this
love be - tween all of my broth - ers, All o - ver this

1. 2. 3. **E♭** **A♭** **E♭** **4.** **E♭** **A♭** **E♭**

land. 2. If I had a
land. 3. If I had a
land. 4. Well I got a land.

"What Makes Sammy Run?"

Music and Lyrics by
ERVIN DRAKE

SOMETHING TO LIVE FOR



EARTHBOUND

177

C Cmaj7 Am Em7
 EARTH - BOUND, my heart was EARTH - BOUND till
 Am6 G7 C Dm7 G7 C
 I looked in - to your eyes. I found
 Cmaj7 Am Em7 Am6 Em
 my heart was EARTH - BOUND till you took it
 D7 G7 Gm6 A7
 to the skies. I felt your arms a-
 Dm Gm6 A7 Dm
 round me and I was safe and warm in your em - brace.
 Am6 B7 Em
 Sud - den - ly the chains that bound me were gone and
 Am6 B7 Emaj7 G7
 I was soar - ing in - to space.
 C Cmaj7 Am Em7 Am6
 I thought hap - pi - ness missed me but you changed my
 G7 C Dm7 G7 C
 world a - round EARTH - BOUND
 Am Fm6 C Dm7
 un - til you first kissed me and then in your arms I be-
 G#sus 1. C F G7 2. C
 came heav-en - bound bound

"A Connecticut Yankee"

Can't You Do A Friend A Favor

Words by
LORENZ HARTMusic by
RICHARD RODGERS

REFRAIN *Slowly, with tender expression*

The musical score is written for guitar, with chords indicated by letter codes and diagrams above the staff. The key signature has two flats (Bb and Eb). The tempo/style is 'Slowly, with tender expression'. The lyrics are: 'Can't you do a friend a fa - vor? Can't you fall in love with me? Life a - lone can lose its fla - vor You could make it sweet, you see! I'm the dish you ought to sa - vor Some-thing warm and some - thing new; I could do my friend a fa - vor, I could fall in love with you. you.'

Chords shown in the score include: Cm, F9, Fm7, Bb7, G7, Cm, F9, Fm7, Bb7, Fm7, G7, Cm, F9, Cm7, Eb dim, Fm7, Bb7, Eb ma 7, Eb 6, Dm7, G7, Cm, F9, Fm7, Bb7, G7, Cm, F9, Bb7, D, Bb7, Eb, C+bb, C7, Fm7, F9, Eb, Fm7, Bb7, Eb, Dm7, G7, Eb.

GINA

Words and Music by
PAUL VANCE
LEON CARR

179

Gi - na, Gi - na. I kissed you once and then I felt so
wonder-ful, so ver-y wonder-ful. Let's do it o-ver a - gain. Gi - na,
Gi - na. I can't re-mem - ber when I ev-er felt a kiss that made me
feel like this. Let's do it o-ver a - gain. Look at you, oh, look at you! So
warm, so sweet, so shy! Look at me, oh, look at me! I can't be - lieve that I'm
such a luck-y guy To have Gi - na, Gi - na, all for my ver - y
own. It's much too won-der-ful, so ver-y won-der-ful To know that Gi-na is mine
a - lone. lone.

THE CARDINAL (MAIN THEME)

Tho' I grope and I blun-der and I'm weak and I'm
wrong, Tho' the road buck - les un - der where I walk, Walk a -
long 'Til I find, to my won - der, ev - 'ry path leads to
thee, All that I can do is pray, Stay with me, Stay with
me. Tho' I me.

WHY TRY TO CHANGE ME NOW

Tune Uke
G C E A

Lyric and Music by
CY COLEMAN
JOSEPH A. McCARTHY

REFRAIN

I'm sen-ti-men-tal, so I walk in the rain, I've got some ha-bits e-ven I can't ex-plain Could
start for the cor-ner, turn up in Spain, But WHY TRY TO CHANGE ME NOW?
I sit and day-dream, I've got day-dreams ga-lore, Cig-a-rette ash-es, there they go on the floor, I'll
go a-way week-ends, leave my keys in the door, But WHY TRY TO CHANGE ME NOW?
Why can't I be more con-ven-tion-al? Peo-ple talk, peo-ple stare, so I try, But
that's not for me, 'cause I can't see My kind of cra-zy world go pass-ing me by So
let peo-ple won-der, Let them laugh, let them frown, You know I'll love you till the moon's up-side down,
Don't you re-man-ber, I was al-ways your clown, WHY TRY TO CHANGE ME NOW? NOW?

The musical score is written for guitar, with a melody line on a single staff and guitar chords indicated by letters and numbers above the staff. The key signature has one flat (B-flat). The score includes a 'REFRAIN' section and a final line with first and second endings. Chords are often marked with a '*' for barre. The melody line includes various musical notations such as eighth notes, quarter notes, and rests, with some measures containing triplets.

DIAMONDS ARE A GIRL'S BEST FRIEND

Chorus

A kiss on the hand may be quite Con - ti - nen - tal But
 There may come a time when a lass needs a law - yer, But

Dia - monds Are A Girl's Best Friend, _____ A kiss may be
 Dia - monds Are A Girl's Best Friend, _____ There may come a

grand But it won't pay the rent - al on your hum - ble flat — Or
 time When a hard - boiled em - ploy - er thinks you're aw ful nice, — But

help you at the Au - to - mat. Men grow cold as girls grow
 get that "ice" or else no dice. He's your guy when stocks are

old And we all lose our charms in the end. _____ But
 high, But be - ware when they start to de - scend. _____ It's

square-cut or pear-shape, These rocks don't lose their shape, Dia - monds Are A
 then that those lous - es Go back to their spous - es, Dia - monds Are A

Girl's Best Friend. _____ A Friend. _____
 Girl's Best

Chorus

A kiss on the hand may be quite Con - ti - nen - tal But
 There may come a time when a lass needs a law - yer, But

Dia - monds Are A Girl's Best Friend, _____ A kiss may be
 Dia - monds Are A Girl's Best Friend, _____ There may come a

grand But it won't pay the rent - al on your hum - ble flat — Or
 time When a hard - boiled em - ploy - er thinks you're aw ful nice, — But

help you at the Au - to - mat. Men grow cold as girls grow
 get that "ice" or else no dice. He's your guy when stocks are

old And we all lose our charms in the end. _____ But
 high, But be - ware when they start to de - scend. _____ It's

square-cut or pear-shape, These rocks don't lose their shape, Dia - monds Are A
 then that those lous - es Go back to their spous - es, Dia - monds Are A

Girl's Best Friend. _____ A Friend. _____
 Girl's Best

I Left My Heart At The Stage Door Canteen

From The All-Soldier Show
"This Is The Army"

Words and Music by
IRVING BERLIN

Slowly with expression

VOICE

Old Mis-ter Ab-sent-mind-ed that's me. Just as for-
get-ful as I can be. I've got the strang-est sort of a
mind. I'm al-ways leav-ing some-thing be-hind.

CHORUS

I LEFT MY HEART AT THE STAGE DOOR CAN-TEEN — I left it there with a girl named Eil-
een — I kept her serv-ing dough-nuts 'til all she had were gone — I sat there dunk-ing
dough-nuts 'til she caught on — I must go back to the Arm-y rou-tine. — And ev-'ry
dough-boy knows what that will mean — A sold-ier boy with-out a heart has two strikes on him
from the start and my heart's at the Stage Door Can-teen. — I LEFT MY teen. —

BEDELIA

183

Words by WILLIAM JEROME

Music by JEAN SCHWARTZ

Be de - lia, I want to steal ye.

Be - de - lia I love you so,

I'll be your Chaun - cey Ol - cott

If you'll be my Mol - ly O',

Say some - thing sweet Be - de - lia

Your voice I like to hear,

Oh Be - de - lia e - lia, e - lia, I've made up my mind to

steal ye, steal ye steal ye, Be - de - lia dear.

Chords: F, A7, Bb, C7, F, C, G7, C7, Gm, C7, Bb, F, A7, Dm, A7, Dm, G7, C7, F

"The Girl Who Came To Supper"

Here And Now

Words and Music by
NOËL COWARD

Refrain

Here and now I've a won-der-ful se-cret that
no-bod-y knows. Here and now
I've got rings on my fin-gers, and bells on my toes.
When I woke as to-day was
dawn-ing, All the world seemed to glow.
On this mar-vel-ous mag-ic morn-ing, sud-den-ly
I know. I'm in love. I a-dore ev-'ry mo-ment that's hur-ry-ing by.
a-bove there's a love-ly new light in the
sky. When my prince ap-pears, I'll
burst in-to tears and curt-sy three times and bow.
Who could for-see that such hap-pi-ness could hap-pen to
me here and now? Here and now?

Chords: Eb(sus. 4), Eb, Ebdim, Fm7, Bb7, Eb(sus. 4), Eb, Ebdim, Bbm6, C7, Bbm6, C7, Fm7, Bb7, Eb, Ebm, Eb, Fm7, Bb7, Eb, Gm, Cm, Cm7, Fm, Fm7, Bb7, Eb(sus. 4), Eb, Ebdim, Fm7, Bb7, Edim, Bb7, Eb, Ebmaj.7, Bbm7, Eb7, Abmaj.7, Ab7, Ab6, Bb7, Eb, G7+, Ab, Abm6, Eb, C7+, C7, F7, Bb7(b9), Eb, 1. Eb, Gbdim, Bb7, 2. Eb, Fm7, Eb.

THE BILBAO SONG

From "HAPPY END"

English Words by JOHNNY MERCER A.S.C.A.P.
(Original German Words by BERT BRECHT)

Music by
KURT WEILL

Moderately

REFRAIN

That old Bil - ba - o moon, I won't for - get it soon,
2. on the door, The grass grew through the floor,
3. ba - o guys, They loved to har - mo - nize,

That old Bil - ba - o moon, Just like a big bal - loon,
Of To - ny's two by four On the Bil - ba - o shore,
Who stopped to re - al - ize How fast the sum - mer flies!

That old Bil - ba - o moon, Would rise a - bove the dune,
But there were friends ga - lore And there was beer to pour
The moon was on the rise, We'd catch the la - dies' eyes

While To - ny's beach sal - oon Rocked with an old time tune.
And moon - light on the shore, That old Bil - ba - o shore.
And whis - per Span - ish lies, They nev - er did get wise.

We'd sing a song the whole night long And I can still re - call Those were the
We'd sing all night with all our might And I can still re - call Those were the
We'd sing a song the whole night long And I can still re - call Those were the

great - est, Those were the great - est, Those were the great - est
great - est, Those were the great - est, Those were the great - est
great - est, Those were the great - est, Those were the great - est

1. 2. 3.
F7 Bb F7 Cm7 F+ Bb
nights of them all. 2. No paint was
nights of them all. 3. Those old Bil -
days of them all.

GOLDFINGER

Lyric by
LESLIE BRICUSSE
and ANTHONY NEWLEY

From the Motion Picture "GOLDFINGER"

Music by
JOHN BARRY

Slowly

Gold - fin-ger He's the man, the man with the mi-das touch

A spi-der's touch Such a cold fin-ger

Beck-ons you to en-ter his web of sin But don't go in. Golden

words he will pour in your ear But his lies can't dis-guise what you fear For a

gold-en girl knows when he's kissed her It's the kiss of death from Mis-ter Gold - fin-ger

Pret-ty girl be - ware of this heart of gold This heart is


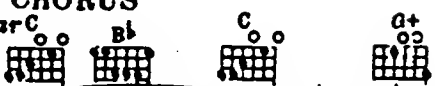
cold. Gold-en cold. He loves on-ly gold,

on - ly gold He loves gold he loves on-ly gold,


on - ly gold He loves gold, he loves gold.


On A Little Street In Singapore


CHORUS


Interlude  *Guitar* 


ON _____ A LIT-TLE STREET IN SIN-GA-


 FORE _____ We'd meet _____ be-side a lo-tus cov-ered


 door _____ A veil _____ of moon-light on her lone-ly face _____

 _____ How pale _____ the hands that held me in em-brace _____ My

 sails to- night are filled with per-fume of Shal - i - mar _____ With

 tem-ple bells to guide me to the shore _____ And then I'll hold her in my arms _____

 _____ And love the way I loved be- fore _____ ON _____ A LIT-TLE STREET IN SIN-GA-

 ¹ FORE. _____ ^{1/2} FORE. _____

A STRING OF PEARLS

Voice

Ba - by_ Here's_ a five and dime, Ba - by_ Now's_ a - bout the time

For A_ STRING OF PEARLS a - la Wool - worth.

Ev' - ry_ pearls_ a star a - bove wrapped in_ dreams_ and filled with love

That old string_ of pearls a - la Wool - worth_

'Till that_ hap - py day in Spring when you_ buy_

_ the wed - ding ring Please A_ STRING_ OF PEARLS a - la

Wool - worth_ Wool - worth_

THIS IS THE LIFE

Refrain

1. THIS IS THE LIFE! Here's where the liv - in' is! THIS IS THE
2. House at the beach! Din - ners at 'Twen - ty - One! Head - wait - er's

LIFE! Ba - by, you're there! THIS IS THE LIFE!
smile When you walk in! Hand - tal - lored suits!

You've wait - ed long e - nough, {Man} you've ar - rived,
Shirts with your mon - o - gram, {Girl} feel of real silk

Breathe in to that air! Wine and per - fume, Sil - ver and
Next to your skin! Top of the heap, First cab - in

can - dle - light; Chil - dren, make way! I'm here to stay!
all the way; How sweet the song When you be - long!

Noth - in' but class, That's how it's gon - na be! THIS IS THE

1. LIFE for me! 2. LIFE

for me!

SKYLINER

Solo voice

Optional counter-melody

Chords: Cmaj.7, C7, C6, A9, Gm6, A7

SKY LI - NER, SKY LI - NER,
Sun beams all dance on your

*I'm hur-ry-in' home to you—
I wan-na be in your arms—*

*I'm thro' with be-in' lone - ly—
where I can hug and kiss you—*

Chords: Dm7, Abmaj.7, Fm6, Dm7

fly ing so free ly We
wings, where the light falls And

*I'm hur-ry-in' home to you—
I wan-na be in your arms*

*Don't-cha know you're my one and on - ly—
Wan-na show you the way I miss you—*

Fast, Fast,

Chords: Fm6, G9, G7.9, Cmaj.7, D7

seem to real ly touch hea - ven,
then when night falls,

*fast, trav-el - in' fast, dear— And the quar-rels of the past we'll keep in the
fast, trav-el - in' fast, dear— And to*

Chords: G7, Am7, 2.0, Bb9, G

high-er, high-er, ev - er high-er. stars dance a bove

past, dear. have you close to all that I'm think - in' of.

Chords: Gb9, Abmaj.7

Giv - ing a show for the peo-ple be-low as we fly—

Chords: D#9, Gb9, Gb

As we fly so high—

Hear - ing each sin - gle beat of the mo - tors re - peat with a sigh

By and by. (Tacet)

I'll hold her him close, That's the
I'm gon-na be hold-in' you- And now I'm feel-in' jump-y-

sweet song they sing me
I'm gon-na be hold-in' you- I don't care if the ride gets bump-y-

SKY LI - NER, bring me
Fast, - fast trav - el - in' fast dear

home to love.
Acme to love.

WANT TO BE WITH YOU

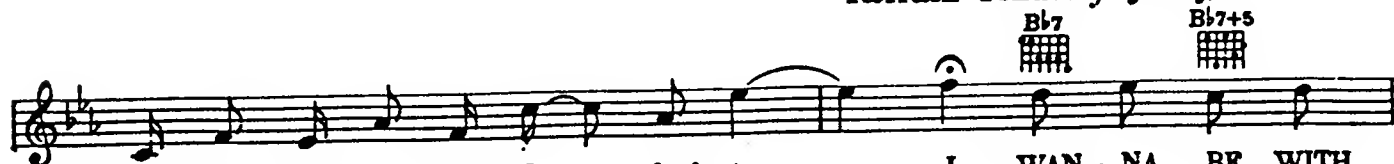
From the Broadway Musical "GOLDEN BOY"

Verse *Bb7sus



Lor - na, Lor - na and Joe, Some-how it sounds so right,

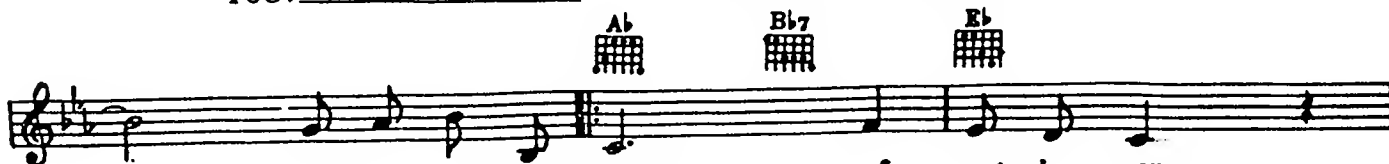
Refrain-Tenderly (*freely*)



Some-how you feel what I feel too. I WAN - NA BE WITH



YOU! I WAN - NA BE WITH YOU,



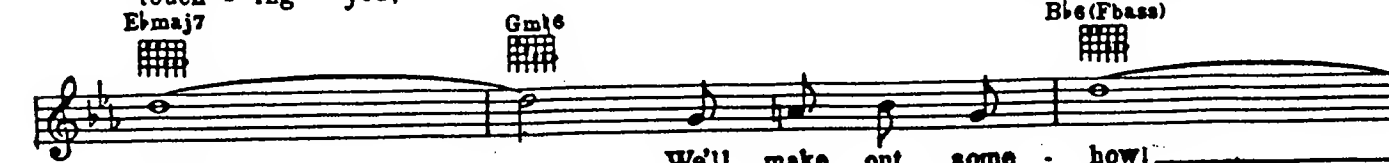
Aft - er all the nights of want - ing you,



Ly - ing there, lov - ing you, hat - ing you, To - night I'm



touch - ing you, hold - ing you, world, you're gon - na



see We'll make out some - how!



Here's my girl and mel. You can't hurt us



now! We're gon - na have it all!



I'll love you ev - 'ry day! Hon - ey, life could

be so great for us; Here's our chance, it's
 not too late for us; Grab it fast or
 life won't wait for us. I WAN - NA BE WITH
 YOU! I WAN - NA BE WITH YOU!

1. 2.

Aft - er all the

Falling In Love Again (Can't Help It)

FREDRICH HOLLANDER

Fall - ing in love a - gain, Nev - er want - ed to; What am I to do? Can't
 help it! Love's al - ways been my game, Play it how I may.
 I was made that way; Can't help it! Men cks - ter to me, Like
 moth - a - road a flame; And if their wings burn, I know it's not to blame. Fall - ing in
 love a - gain, Nev - er want - ed to What am I to do? Can't help it!

194

"Golden Boy"
Night Song

Languidly

*F#

Sun - mer, not a bit of breeze.

E#

No - on signs are shin - ing thru the tired trees,

Bbmaj7

Bbm6

F

G7(Fbass)

Lov - ers walk - ing to and fro. Ev - ry - one has some - one

Bbm6

F#

F

— and a place to go.

Lis - ten, hear the cars go

past, They don't e - ven see me fly - ing by so

E#

Bbmaj7

Bbm6

fast,

Mov - ing, go - ing who knows

F

G7(Fbass)

Bbm6

F#

where, On - ly thing I know is I'm not go - ing there.

be so great for us, Here's our chance, it's
 not too late for us, Grab it fast or
 life won't wait for us. I WAN - NA BE WITH
 YOU! I WAN - NA BE WITH YOU!

1. 2.

Aft - er all the

Falling In Love Again (Can't Help It)

FREDRICH HOLLANDER

Fall - ing in love a - gain, Nev - er want - ed to; What am I to do? Can't
 help it! Love's al - ways been my game, Play it how I may,
 I was made that way; Can't help it!

(Girl) Mom ck's - ter to me, Like
 moth' a - round a flame; And if their wings burn, I know it's not to blame. Fall - ing in
 love a - gain, Nev - er want - ed to What am I to do? Can't help it!

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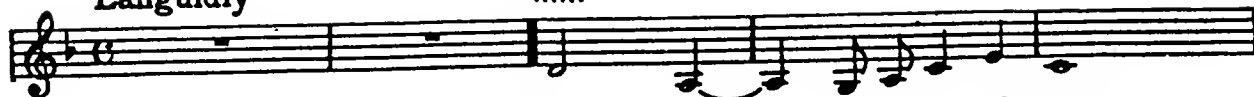
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194

"Golden Boy"
Night Song

Languidly

*F#



Sum - mer, — not a bit of breeze.

E#



Ne-on signs are shin - ing — thru the tired trees, —

Bbmaj7



Bbme



F



G7(Fbass)



Lov - ers — walk-ing to and fro, — Ev-'ry-one has some - one —

Bbme



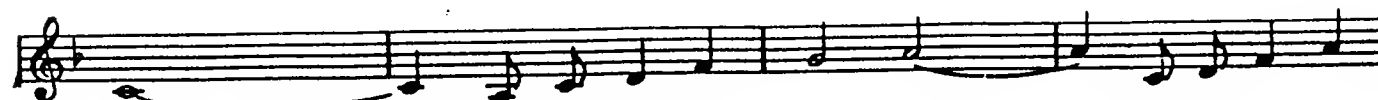
F#



F



— and a place to go. — Lis-ten, — hear the cars go



past, — They don't e - ven see me — fly-ing by so

E#



Bbmaj7



Bbme



fast, — Mov - ing, — go-ing who knows

F



G7(Fbass)



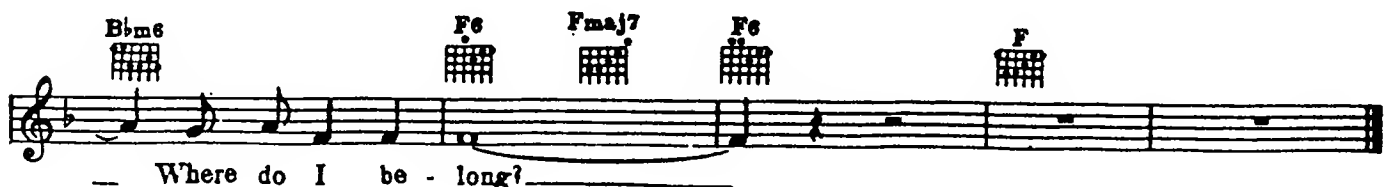
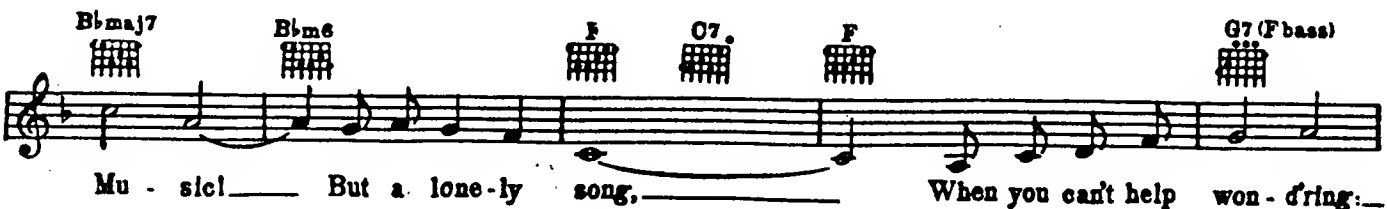
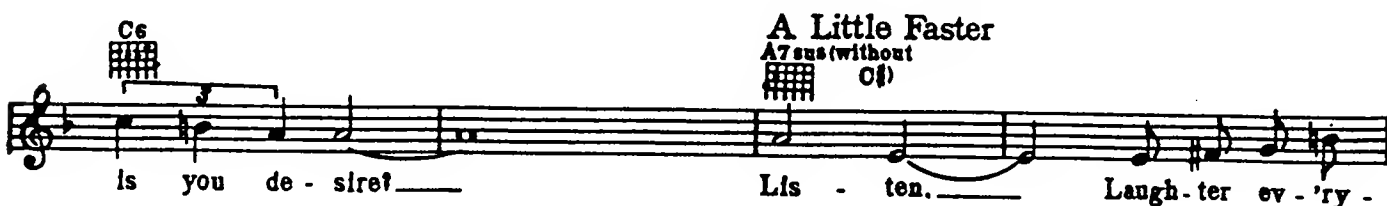
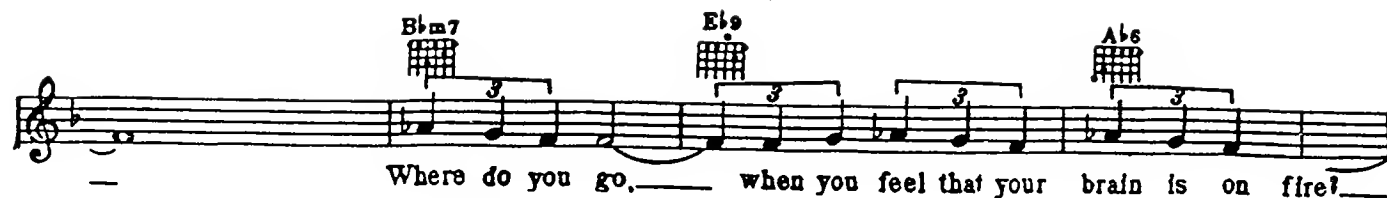
Bbme



F#



where, — On-ly thing I know is — I'm not go-ing there. —



Do I Hear A Waltz?

Words by
STEPHEN SONDHEIM

Music by
RICHARD RODGERS

Refrain

1. Do I hear a waltz? Ver - y
2. Do you hear a waltz? Oh, my

odd, but I hear a waltz. There
dear, don't you hear a waltz? Such

is - n't a band and I don't un - der - stand it at all.
love - ly Blue Dan - u - bey mu - sic, how can you be still?

I can't hear a waltz,
You must hear a waltz!

Oh, my Lord, there it goes a - gain! Why is
E - ven stran - gers are danc - ing now: An old

no - bod - y danc - ing in the street?
la - dy is waltz - ing in her flat,

Can't they hear the beat? Ma - gi - cal,
Waltz - ing with her cat. Ros - es are

mys - ti - cal, mir - a - cle, Can it be? Is it
danc - ing with pe - o - nies. Yes, it's true! Don't you

G(sus.9) G C6 C#dim F# G

true? _____ Things are im - pos - si - bly lyr - i - cal. —
 see? _____ Ev - 'ry-thing's sud - den - ly Vi - en - nese, —

F#7 G A7(sus.7) A7 Am7 D7

Is it me? _____ No, it's you! _____ I
 Can't be you! _____ Must be me! _____ Do

G F# G Am7

do hear a waltz! _____ I see you and I hear a waltz! —
 I hear a waltz? _____ I want more than to hear a waltz: —

D7 Am7 D7 C Bm Am6 G

It's what I've been wait - ing for all
 I want you to share it 'cause Oh,

Gdim Am7 A7 D7 1.G

my boy, life, do To hear a waltz! _____
 I hear a

D7(sus.4) D7 2. Coda G C6 G C6

Do waltz. _____

G C6 G Cmaj.7 G Cmaj.7 G Cmaj.7

I hear a waltz. _____

G Cmaj.7 G Am7 G Am7 G Am7

I hear a waltz. _____

G Am7 G Am7 G

Take The Moment

Words by
STEPHEN SONDHEIM

Music by
RICHARD RODGERS

Refrain
B \flat

Take the mo - ment, —

Gm7 C7
Let it hap - pen. —

Cm7 F7 Bbsus.9)
Hug - the mo - ment, — Make it last. —

B \flat Gm7 C7
Hold the feel - ing — for the mo - ment, —

Cm7 F7 B \flat
Or the mo - ment — will have passed. —

E \flat B \flat
All the nois - es buzz - ing in your head, —

Em7 A9
Warn - ing you to wait, — What

D F7 Bbdim B \flat
for? — Don't lis - ten! Let it hap - pen, —

Gm7 C7 Cm7 F7
take the mo - ment, — Make the mo - ment man - y mo - ments

B \flat Ebm6 B \flat Fm7 F7
more. — Make for us a thou - sand

1. B \flat 2. B \flat
more. — more. —

Perhaps

199

Words by
STEPHEN SONDHEIM

Music by
RICHARD RODGERS

Gm7 C7 F Gm7 C7 F(sus.4) F

If you take per-haps a ride And you wish per-haps a

Gm7 C7 Bb C7(b5) F

guide, If I might per-haps pro-vide, Let me do.

Gm7 C7 F Gm7 C7

If you wish per-haps to buy At a

F(sus.4) F Gm7 C7 Fb

price per-haps too high, No one bar-gains as well as

C7(b5) F D7+(b9)

I, Let me do. For what - ev - er re-

C7(b9) G7(sus.4) G7 C11

qui-re-ment you wish: Post-cards, mu-

C7(b9) F Abdim C7 Gm7 C7 F

se-ums or the word for fish, You have need for some-one

Gm7 C7 F Gm7 C7

who Can take care of these for you And if

Bb Gm7 C9

I per-haps will do. I will

1. F Gm7 C7 2. F

do. If you do.

Two By Two

Words by
STEPHEN SONDHEIM

Music by
RICHARD RODGERS

Refrain

Two by two by two, Ev-'ry-bod-y is
two by two by two Ev-'ry-bod-y is
him by her, Ev-'ry-bod-y is he and she. Ev-'ry-bod-y is
arm in arm, two by two... and cook - ie makes three.
One has none to lose.
By my - self I can say and do what I choose.
But it's fun - ny, when all is said and done, One and one make
one. Have you heard the news? The world goes on by
twos. twos.

Chord symbols: F, E, F, E, F, Fdim, F, E7, F, Fdim, Gm7, C7, F, A7, A7(b5), D9, G7, C7, F, F, E, F, E, F, E, Bb, F, G7(sus.4)/G7, C7, Bb, C7, F7, Bb, Bbm, F, Dm, G7, F, E, Gm7, E, F, Fdim, F, D7, Gm7, D+, C9, C7, 1. F, Fdim, F, Dm, C7(b9), 2. F, Fdim, F.

Moon In My Window

201

Words by
STEPHEN SONDHEIM

Music by
RICHARD RODGERS

Andante **Refrain (slowly, with tenderness)**

Ebmaj.7

1. Moon in my
2. Moon in my
3. Moon in my

Fm **Ab**

win - dow, See that lit - tle dome? By the time you
win - dow, I am not im - pressed. Wak - en oth - er
win - dow, How are you so bright? Guess I've nev - er

Abmaj.7 **Bb7** **Eb** **Ebmaj.7**

reach it, Prom - ise he'll be home. Moon in my win - dow,
lov - ers, Let me get my rest. Moon in my win - dow,
seen you, Not un - til to - night. Moon in my win - dow,

Fm **Ab**

Play this lit - tle game. By the time he's reached me,
Make the lov - ers smile: Let them have their dream - ings
Go - ing oh, so slow. Are you giv - ing les - sons?

Abmaj.7 **Bb7** **Eb** **Cb** **Gb7**

Things will be the same. Moon, take charge and take
For this lit - tle while. Glow, pass by, then di -
Thank you, but I know. Moon, your light can be

Cb **Gb7(sus.4)** **Gb7** **Cb** **Bb7** **Eb(sus.9)**

pit - y, Shine and change the scene.
min - ish, So ro - man - tic moon.
blind - ing, But the night will end.

Eb **Eb** **F7** **Bb(sus.9)** **Bb**

Shine and wash the cit - y
All ad - ven - tures fin - ish
I don't need re - mind - ing,

Fm7 **Bb7**

clean.
soon.
friend.

I Had A Ball

From the Broadway Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE
and STAN FREEMAN

Chorus

The musical score for the chorus of "I Had A Ball" is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), indicating D major or B minor. The tempo and style are not explicitly marked, but the notation suggests a mid-20th-century Broadway musical style. The lyrics are written below the staff, with some words hyphenated across lines. Chord symbols are placed above the staff, often with a slash and a number indicating a specific voicing or fingering. The score is divided into two systems, with a repeat sign at the end of the first system. The final line of the score is "BALL!" followed by a long horizontal line, suggesting a sustained note or a dramatic pause.

Love was hid - ing a - round the cor - ner, This
lone - ly mourn - er heard the call;
Then love found me and put her arms a - round me, So
beat the drum, - sound the brass, - What a groove, - what a gas, -
Here I come, - let me pass, - Cot - tage small, a wall to wall en -
chant - ed bliss - ville in old new kiss - ville, The green - est, grand - est,
great - est state - of 'em all. If it lasts for -
ev - er, I'll love it, - If it's just a
life - time, what of it? - One short life time is
long e - nough for sing - in', Lis - ten, love, I HAD A
BALL! BALL!

Addie's At It Again

From the Broadway Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE
and STAN FREEMAN

Chorus

The la-dy's smart, the la-dy's tough, You'd think the la-dy had real-ly
had e-nough, But AD - DIE'S AT IT A - GAIN.

The la-dy's cool, the la-dy's stacked, The
la-dy's read-y to go in - to her act, Yes, AD - DIE'S AT IT A - GAIN.

Fly, Run, How
far, can you get? No one es -
capes from her net. So what's the use, throw in the towel, The
la-dy's loose, and on the prowl, Yes, AD - DIE'S AT IT A -

1. GAIN. *Segue to Interlude*
2. GAIN. *Fine*

FERRY CROSS THE MERSEY

Piano - Organ

By
GERRARD MARSDEN

Moderato

Life goes on day af-ter day. Hearts torn in ev-'ry way. So fer-ry 'cross the Mer-sey cause this land's the place I love and here I'll stay.

Peo-ple, they rush ev-'ry-where. So fer-ry 'cross the Mer-sey and al-ways take me there, the place I love.

Each with their own se-cret care. So fer-ry 'cross the Mer-sey 'cause this land's the place I love and here I'll stay.

I al-ways will stay. So fer-ry 'cross the Mer-sey 'cause this land's the place I love. People a-round ev-'ry cor-ner They seem to smile and say: We don't care what your name is boy, We'll nev-er send you a-way. Stay, And here I'll stay. Here I'll stay.

C Gm C Gm7 C Gm C Gm C Gm C Gm7 C Gm C Gm G7 C Em
Life goes on day after day. Hearts torn in ev'ry way. So ferry 'cross the Mersey

Dm G7 C Gm7 C Gm7 C Gm C Gm7 C Gm C Gm
'Cause this land's the place I love and here I'll stay. Peo - ple, they rush ev'rywhere.

C Gm C Gm7 C Gm C Gm G7 C Em Dm G7 C
Each with their own secret care So ferry cross the Mersey And always take me there, the place I love.

Dm G7 C Dm G7 C Dm G7 Em D7 G7
People around ev'ry corner They seem to smile and say: We don't care what your name is boy, We'll never send you away.

C Gm C Gm7 C Gm C Gm C Gm C Gm7 C Gm C Gm G7 C Em
So, I'll continue to say Here I always will stay. So ferry 'cross the Mersey

Dm G7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C Gm7 C
'Cause this land's the place I love and here I'll stay. And here I'll stay, Here I'll stay.

HOLD 'EM JOE

Galypso tempo

VERSE

Hold 'Em Joe — Hold 'Em Joe. — Hold 'Em Joe. But don't let him

go. Hold 'Em Joe. — Hold 'Em Joe. — Hold 'Em Joe, but don't let him go.

CHORUS

Me don-key want wa-ter, Hold 'Em Joe. He cra-zy 'bout

wa-ter. Hold 'Em Joe. Me don-key want whis-key. Hold Em

Joe. Me don-key like cham-pagne
choc-'late Hold 'Em Joe. Me don-key like

good rum
cof-fee Hold 'Em Joe. Ev-'ry-bod-y want wa-ter, Hold 'Em

Joe, Me don-key want wa-ter. 'Hold 'Em Joe. Me don-key like Joe.

DAY IN-DAY OUT

Lyric by
JOHNNY MERCERMusic by
RUBE BLOOM

Day In, Day Out, The same old hoo-doo fol-lows me e-

bont The same old pound-ing in my heart when-ev-er I think of you—

— and dar-ling, I think of you Day In and Day Out. Day

Out, Day In, I need-nt tell you

how my days be-gin When I e-wake I a-wak-en with a tin-gle,

one pos-si-bil-i-ty in view, That pos-si-bil-i-ty of may-be see-ing

you Come reis, Come shine, I

meet you end to me the day is fine, Then I kiss your lips

— and the pound-leg be-comes the o-ceans roar, A thou-sand

drams, Can't you see its love, can't there be an-y doubt, when there it

is, Day In, Day Out. Day Out

**Words and Music by
COLE PORTER**

E♭ Cm E♭ Cm
Refrain, Very slowly and pensively (four beats)

COLE PORTER

Refrain, Very slowly and pensively (*four beats*) Eb Cm Fm7 Bb7

Ev - 'ry time we say good - bye I die a lit - tle,

Ev - 'ry time we say good - bye I won - der

why a lit - tle, Why the gods a - bove me Who

must be in the know Think so lit - tle

of me They al - low you to go

When you're near there's such an air of

Spring a - bout it, I can hear a lark some -

where he - gin to sing a - bout it, There's no love song

fin - er, But how strange the change from ma - jor to mi - nor

Ev - 'ry time we say good - bye.

we say good - bye. Ev - 'ry sin - gle time we

say good - bye.

THEME FROM "PEYTON PLACE"

(FOR THOSE WHO ARE YOUNG)

A 20th Century-Fox TV Series

Lyric by
PAUL FRANCIS WEBSTERMusic by
FRANZ WAXMAN

For those who are young there's a time, When ev-'ry-thing

falls in - to rhyme; When the look in your eyes is a

kiss in dis - guise, Soft as the wings of a dove. That

first gen - tle touch of your hands, The look no one

'else un - der - stands; All these are the things that a

love af - fair brings For those who are young and in love.

For those who are young

and in love.

Osterman-Robert Fletcher-Richard Horner production "HIGH SPIRITS"

Forever And A Day

By
HUGH MARTIN and
TIMOTHY GRAY

Chorus - Smoothly with feeling

The musical score is written for a single melodic line in treble clef, key of F major (one flat). It consists of eight staves of music. The lyrics are written below the notes, with some words split across lines. Chord symbols are placed above the staff at various points. The score includes a chorus section and a final line with two endings.

Staff 1: Chord symbols: F, Fmaj.7, F6, F. Lyrics: The leaves will float on the breeze; the breeze will float on the seas, For -

Staff 2: Chord symbols: Bb6, Bbmaj.7, Bb6, Bb. Lyrics: ev - er And A Day. The

Staff 3: Chord symbols: C9, Gm7, C7, Gm7. Lyrics: moon will glow in the skies; the skies will glow in your eyes, For -

Staff 4: Chord symbols: C7+5, F6, Gm7, C7. Lyrics: ev - er And A Day.

Staff 5: Chord symbols: Cm7, F7, Bb, Dm7. Lyrics: Guar - dian an - gels will sing to me, Ev - 'ry
*Fall will al - ways be spring to me, When you

Staff 6: Chord symbols: G9, C11#, C11, Gm7, C9, F, Fmaj.7. Lyrics: time that you cling to me. And you'll see the love we'll give through the year; will
ten - der - ly cling to me.

Staff 7: Chord symbols: F6, F, Bb, Dm, Gm7, C9. Lyrics: grow And live through the years, For - ev - er And A

Staff 8: Chord symbols: 1. F6, Gm7, C7; 2. F6. Lyrics: Day. The Day.

(There's No Place Like)
Home For The Holidays

Words by
AL STILLMAN

Tune Uke
A D F# B

Music by
ROBERT ALLEN

Moderato, Happily With Feeling

Oh, there's no place like HOME FOR THE HOL-I-DAYS - 'cause no mat-ter how
far a-way you roam When you pine for the sun-shine of a friend-ly gaze -
for the hol-i-days you can't beat home, sweet home. I met a man who lives in
Ten-nes-see and he was head-in' for Penn-syl-van-ia and some home-made pump-kin pie.
From Penn-syl-van-ia folks are trav-'lin' down to Dix-ie's sun-ny shore; From At-
lan-tic to Pa-ci-fic, gee, the traf-fic is ter-ri-fic, Oh, there's no place like
HOME FOR THE HOL-I-DAYS - 'cause no mat-ter how far a-way you roam -
if you want to be hap-py in a mil-lion ways - for the hol-i-days you
can't beat home, sweet home. Oh, there's can't beat home, sweet home.

How Long Has This Been Going On?

Duet

Words by
IRA GERSHWIN

Bill - Mary

Music by
GEORGE GERSHWIN

Refrain

p *mf* *D7* *D°* *Bb* *D7* *D7+9* *G7* *C7* *Cm7*

I could cry— salt-y tears;— Where have I been all these years?—
I could cry— salt-y tears;— Where have I been all these years?—

u *G°* *Am7* *D7* *G7* *C* *D7*

Lit-tle wow,— tell me now— How long has this been go-ing on?—
List-en, you— tell me do— How long has this been go-ing on?—

G *p* *D7* *D°* *Bb* *D7* *D7+9* *G7*

— There were chills— up my spine,— And some thrills I
— What a kick!— How I buzz!— Boy, you click as

C7 *Cm7* *G* *G°* *Am7* *D7* *G7*

can't de-fine.— List-en sweet,— I re-peat:— How
'no one does!— Hear me sweet,— I re-peat:— How

C *D7* *G* *Cm* *G°* *G7* *C* *F7* *C* *F7*

long has this been go-ing on?— Oh, I feel that I could melt;—
long has this been go-ing on?— Dear, when in your arms I creep,—

Cmaj7 *F7* *Cmaj7* *Em6* *Br.* *Em6* *Bm* *Em6*

In-to Hea-ven I'm hurled!— I know how Co-lum-bus felt,—
That di-vine ren-d-z-ous,— Don't wake me, if I'm a sleep,—

Bm *Em6* *Bm* *Bb+* *mf* *D7* *D°* *Bb*

Find-ing an-oth-er world! Kiss me once,— Then once more—
Let me dream that it's true. Kiss me twice,— Then once more—

D7 *G7* *C7* *Cm7* *G* *G°* *Am7* *D7* *G7*

What a dunce I was be-fore— What a break!— For Hea-ven's sake!— How
That makes thrice, let's make it four!— What a break!— For Hea-ven's sake!— How

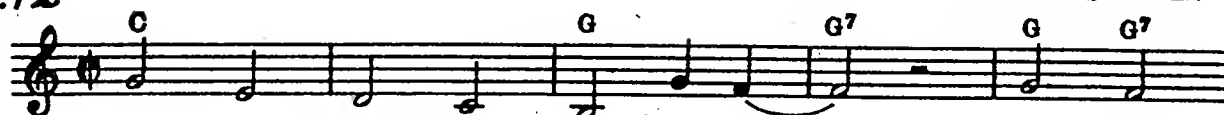
C *D7* *G* *G°* *G* *C* *G*

long has this been go-ing on?—
long has this been go-ing on?—

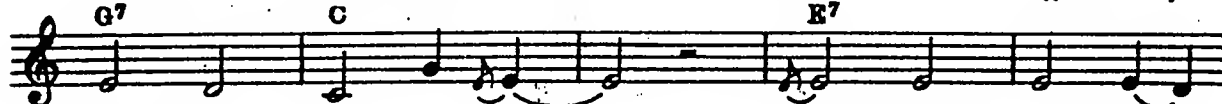
1. *G* *G°* 2. *G* *C* *G*

Freight Train

by ELIZABETH COTTEN



Freight train, freight train run so fast, Freight train,



freight train run so fast, Please don't tell what



train I'm on They won't know what route I've gone.



2nd
VERSE

When I am dead and in my grave, No more



good times here I'll crave, Place the stones at any

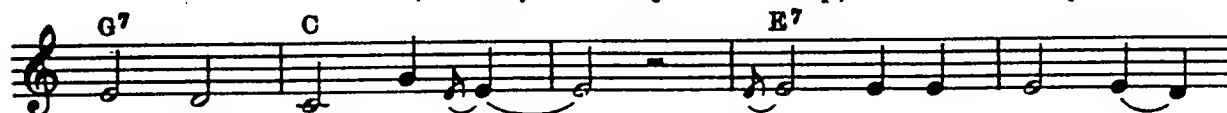


feet And tell them all that I'm gone to sleep.



3rd
VERSE

When I die, Lord, bur-y me deep, Way down



on old Chest-nut Street, So I can hear old

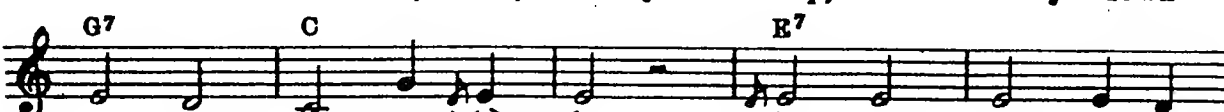


Num-ber Nine As she comes roll-ing by.

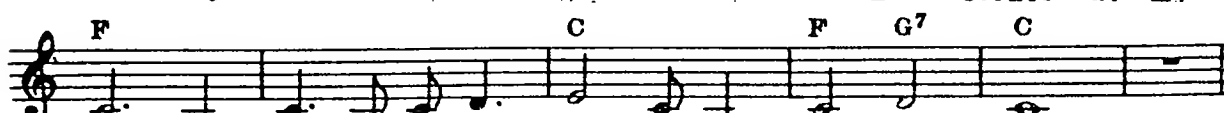


4th
VERSE

When I die, Lord, bur-y me deep, Way down



on old Chest-nut Street, Place the stones at my



feet And tell them all that I'm gone to sleep.

FORGIVE ME

Words by
JACK YELLEN

Music by
MILTON AGER

CHORUS

For - give me! — Please for - give me! — I did-n't mean to
 make you cry. — I love you — and I need you; —
 — Do an - y - thing but don't say good - bye. — Let by - gones —
 — just be by - gones, — We all make mis - takes now and then —
 — I'm sor - ry, — for - give me, my dear, — And let's be
 — sweet - hearts a - gain — For gain. —

Groovin' High

(Quiet)

Words by Kirby Stone
Music by John 'Dizzy' Gillespie

Refrain:

QUI - ET. QUI - ET. There real - ly is - n't an - y

spec - ial need - for a ri - ct. QUI - ET

You nev - er ev - er seem to lose - your speed - Can't ya sigh it,

QUI - ET. If I could on - ly make your lips take heed, we could

have a great time - while we're swing - in' a - long. - We might ev - en hear the bells

ring - in' a - long. Slow - ly, Sweet - ly,

If you and I are gon - na have a ro - mance, make it nice - ly.

nest - ly, Our love af - fair will stand a bet - ter chance. Keep it

soft - ly, dis - creet - ly, and while the oth - er cou - ples

start to dance We'll take a flir and light up the fire of
love. love.

1. Eb C7+9 Eb9 F13+11 Bb7+9 2. Eb Eb9 Eb9

A Night in Tunisia

Words by John Hendricks
Music by John 'Dizzy' Gillespie

REFRAIN Eb9 Dm6 Eb9 Dm6
The moon is the same moon a-bove you, A-glow with its cool eve - ning light; But
shin-ing at NIGHT IN TU - NI - SIA, nev - er does it shine so bright. The
stars are a-glow in the heav-ens, But on - ly the wise un - der - stand; That
shin-ing at NIGHT IN TU - NI - SIA, They guide you thru the des-ert sand.
Am7b5 D7b9 D7 Gm6 D7b9 Gm6 Bbm6
Words fail to tell a tale, too ex - otic to be-hold. Each night's a
deep-er night, in a world ag-es old. The cares of the day seem to
van-ish, The end-ing of day brings re - lease; Each won-der-ful NIGHT IN TU -
NI - SIA, Where the nights are filled with peace. The

1. Dm6 2. Dm6

TAKE ME

Words by
MACK DAVID

Music by
RUBE BLOOM

Moderately

I don't know where a star goes when mor-n'g does ap - pear. I don't know why the

wind blows, what does it mat - ter dear. — I on - ly know that you are all that's

dear to me, — And I would like to have you al-ways near to me. —

CHORUS Moderately Slow

Take Me I'm yours if you'll take me; — I want you to

make me, — a part of your heart. — Hold me — I dreamed you would

hold me, — now real-ly en - fold me, — say we'll ne - ver part. — All the

love I have to give, I want to give to you, — and as long as I shall live I'll on-ly

live for you. — Take Me — and ne-ver for-sake me; — my dar-ling please

take me — and make me your own. — own. —

Chord symbols: Fm^7 , G^b , Fm^7 , B^b7 , D , Dm^7 , G^7 , Cm , Cm^7 , F^7 , A^bm^7 , E^b , E^bdim , Fm^7 , B^b7 , B^b7+s , Cm , B^b , E^b , Cm^7 , Fm^7 , B^b7 , B^b7+s , E^b , Cm , Fm , B^b7 , E^b , Cm , Fm^7 , B^b7 , E^b , Cm , A^bm^7 , D^b7 , G , D^7 , B^b7 , E^b , Cm , Fm , B^b7+s , B^b7 , E^b , Cm^7 , Fm^7 , B^b7 , B^b7+s , E^b , A^b7 , E^b .

GREEN PEPPERS

Bright Tempo

Handwritten musical score for guitar, featuring ten staves of music. The score includes various chords and melodic lines, with guitar-specific notation such as bar lines, repeat signs, and fingering indications.

Staff 1: Melodic line with guitar-specific notation (bar lines, repeat signs, and fingering indications). Chords: Gm, C, Ab, Gm.

Staff 2: Melodic line with guitar-specific notation. Chords: Ab, Gm, F, Eb, D.

Staff 3: Melodic line with guitar-specific notation. Chords: Gm, C, Ab, Gm.

Staff 4: Melodic line with guitar-specific notation. Chords: Ab, Gm, Cm, Gm.

Staff 5: Melodic line with guitar-specific notation. Chords: F7, Bb, F7, Bb.

Staff 6: Melodic line with guitar-specific notation. Chords: Ab, Gm, A7, Am7-5, D.

Staff 7: Melodic line with guitar-specific notation. Chords: Gm, C, Ab, Gm.

Staff 8: Melodic line with guitar-specific notation. Chords: Ab, D7.

Staff 9: Melodic line with guitar-specific notation. Chords: Gm, Gm.

WHIPPED CREAM

By NAOMI NEVILLE

Moderate Bounce

Chord symbols and musical notation are present throughout the score. The key signature is three flats (Bb, Eb, Ab). The tempo is Moderate Bounce. The score includes various musical notations such as eighth notes, quarter notes, and chords. Chord symbols are placed above the staves: F7, Bb7, Db, Eb7, Fm, Ab, Bb, F7, Bb7, Db, Eb7, Ab, Bb7, Ab, Eb7, Ab, Eb7, Ab, Adim, Eb7, Ab, Db7, C7, Fm, D, Ab, Eb7, 1. Ab, 2. Ab, F7, Bb7, Db, Eb7, Fm, Ab, Bb7, F7, Bb7, Db, Eb7, Ab.

I've Got Your Number

From the Broadway Musical Production "LITTLE ME"

Lyric by
CAROLYN LEIGH

Music by
CY COLEMAN

Refrain

The musical score is written on ten staves. Each staff begins with a guitar chord diagram. The lyrics are written below the notes. The score includes a refrain and several lines of verse. The chords are indicated by letters and numbers above the staves.

Staff 1: Chords: G6, Dm7, G6, Dm7, G6, Dm7, G6, Gdim, G7. Lyrics: I'VE GOT YOUR NUM - BER, I know you in - side out,

Staff 2: Chords: C6, Gm7, C6, Cdim, C7, C6, Gm7, C7. Lyrics: You ain't no Ka - gle Scout, You're all at sea!

Staff 3: Chords: D7, Ddim7, A6, Bbm7, A6. Lyrics: Oh, yes, you'll brag a lot, Wave your own flag a lot,

Staff 4: Chords: E6, E7-4, A6, D6, Bbm7, Eb. Lyrics: But you're un - sure a lot, You're a lot like me. Oh,

Staff 5: Chords: G6, Dm7, G6, Dm7, G6, Dm7, G6, Gdim, G7. Lyrics: I'VE GOT YOUR NUM - BER, And what you're look - ing for,

Staff 6: Chords: C6, Gm7, C6, Cdim, C7, C6, Gm7, C7. Lyrics: And what you're look - ing for Just suits me fine!

Staff 7: Chords: A6, Ddim7, A6, Bbm7, Bdim, Cm7, A6. Lyrics: We'll break the rules a lot, We'll be damn fools a lot,

Staff 8: Chords: Ddim7, A6, Fm7. Lyrics: But then why should we not, How could we not com -

Staff 9: Chords: B6, A6, G6, Dm7, G6, Dm7, G6, Dm7. Lyrics: bine, when I'VE GOT YOUR NUM - BER, and I've got the

Staff 10: Chords: G6, Dm7, G7, G6, G6, G6, G6. Lyrics: glow you've got, I'VE GOT YOUR NUM - BER, and

Staff 11: Chords: G7, Dm7, G6, Dm7, C6, Cm7, Dm7, G6, Dm7. Lyrics: ba - by, You know you've got mine!

Staff 12: Chords: C6, Cm7, F, Cm7, F, Ddim7, Cm7, Ddim7, C6. Lyrics: (No lyrics for this staff)

THE MEXICAN SHUFFLE

Moderato

By
SOL LAKE

G Dm7 G Dm7 G Dm7 G
 G Dm7 C C# D7
 G Dm7 G C C# D7
 G Dm7 G G7 C Em Am Am7
 G Dm7 Em C Am7 G D7 To Coda
 G C D7 G
 D7 G D7
 Eb° Em G D7
 G D7
 D7 C D7 D.S. al Coda
 Coda G D7 G

As Recorded by BARBRA STREISAND on Columbia Records

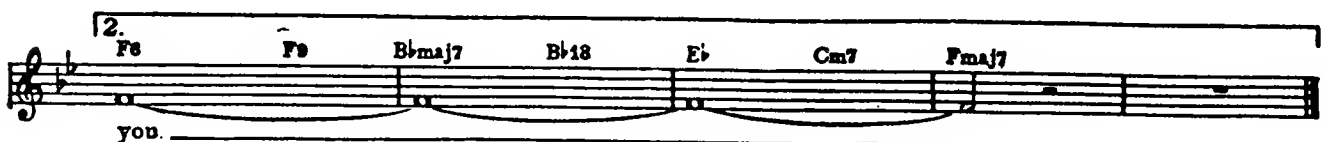
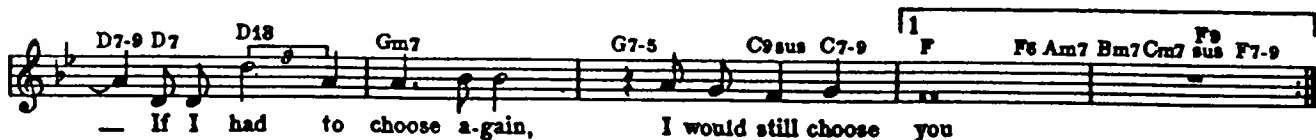
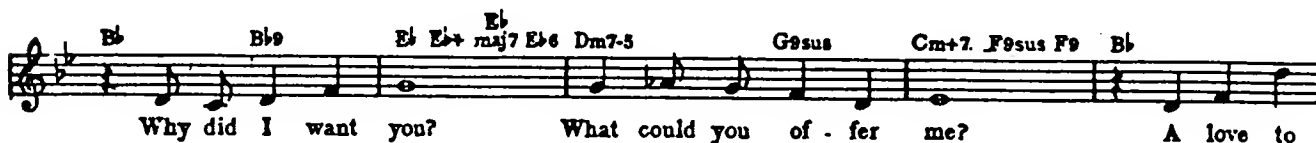
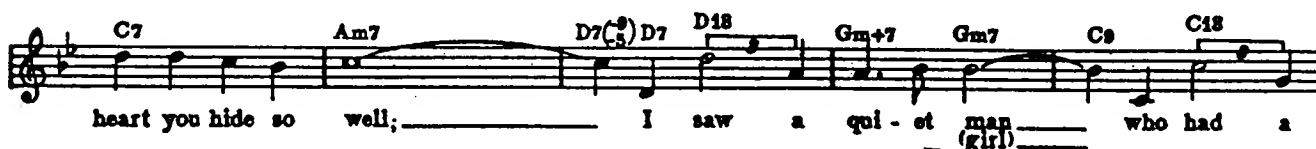
Why Did I Choose You?

Lyrics by
HERBERT MARTIN

From the Broadway Musical "THE YEARLING"

Music by
MICHAEL LEONARD

Chorus



Invisible Tears

Words and Music by
NED and SUE MILLER

IN - VIS - I - BLE TEARS in my eyes — In - cred - i - ble

pain in my heart — In de - struct - a - ble mem - o - ries are

pass - ing in re - view. — Im - pos - si - ble

tho' things may get — im - prob - a - ble, I will for - get —

— In - del - i - ble mem - o - ries of sweet lov - a - ble

you. — You're back a - gain — So I'll let you

in — (Tacet) Al - tho' I'm on - ly see - ing pic - tures from the

past — Those arms are not real — But some - how I

feel — (Tacet) If I'd just close my eyes, then may - be it will last —

— IN - VIS - I - BLE you —

al Coda

YOU WERE ONLY FOOLING

(While I Was Falling In Love)

Words by
BILLY FABER and
FRED MEADOWS

Music by
LARRY FOTINE

CHORUS

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (Bb). The tempo and style are indicated by a 4/4 time signature and a 'C' (Crescendo) marking. The score is divided into two systems. The first system contains the first four lines of the chorus, and the second system contains the last two lines. Chords are indicated by letters above the staff, and lyrics are written below the notes. The lyrics are: 'You were on - ly fool - ing But I was fall - ing in love It's a sto - ry as old as A - dam and Eve I was ma - king love, but you were ma - king be - lieve You lied to me with kis - ses I've tried to stop dream - ing of But you were on - ly fool - ing me While I was fall - ing in love. love.'

Chords: Bb, D7, Bb, Cm7, F7, F9, Bb, Bdim, F7, Fdim, F7, D7b9, Gm, Gm7, C7, Cdim, C7, F7, Fdim, F7, Bb, D7, Cm7, F7, F9, Bb, Dm7b5, Dm7, G7, Cm, Cm7b5, F7, Bb, Bbdim, Fdim, Gm7, C9, C7, F7, Cm7, F7, Bb, Gm, Cm7, F7b9, Bb, Cm7, D7, Bb.

Lyrics: You were on - ly fool - ing But I was fall - ing in love It's a sto - ry as old as A - dam and Eve I was ma - king love, but you were ma - king be - lieve You lied to me with kis - ses I've tried to stop dream - ing of But you were on - ly fool - ing me While I was fall - ing in love. love.

Metro-Goldwyn-Mayer Presents A Martin Ransohoff Production "THE CINCINNATI KID"

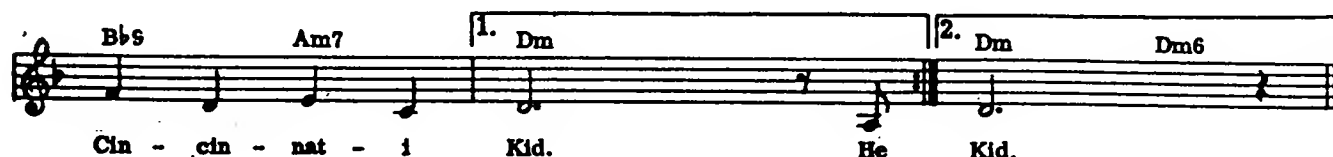
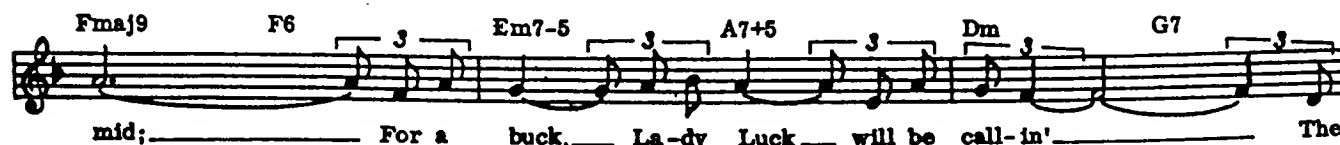
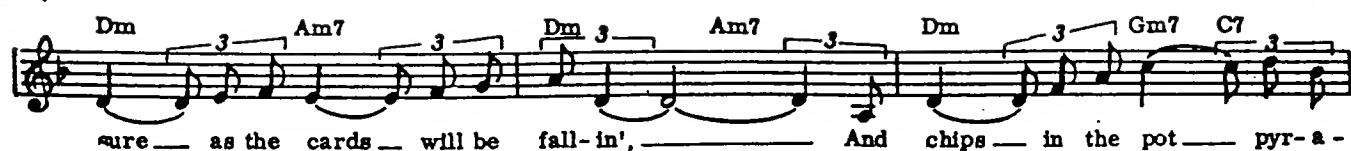
THE CINCINNATI KID

Lyric by
DORCAS COCHRAN

Music by
LALO SCHIFRIN

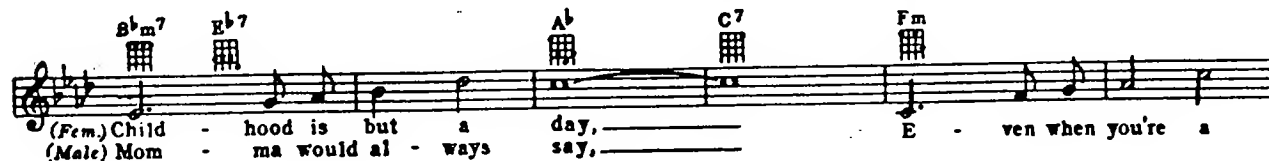
He came with the name Cin-cin-nat-i, A kid with no ace in the
hole; On a hot po-ker pot Cin-cin-nat-i, Had
staked his heart and soul. He'd play night and day like a
de-mon, And pray for that one luck-y day; When the
'lush roy-al flush of his dream-in' Is just a game a -
way. Be - yond all the green - felt shad - ows, His
own queen of hearts will wait; But till he's king of the green - felt
shad - ows, She'll wait and wait and wait. For

Chord symbols: Dm, Am7, Dm, Am7, Dm, Gm7, C7, Fmaj9, F6, Em7-5, A7+5, Dm, G7, Bb9, Am7, Dm, Am7, Dm, Gm7, C7, Fmaj9, F6, Em7-5, A7+5, Dm, G7, Bb9, Am7, Dm, Gm7, C9, F6, Dm7, Gm7, G9, Fmaj7, F6, Em7-5, A7+5, A7, Dm7, G9, Bb9, A9, A7-9, A7.



HUSH-A-BYE

REFRAIN - Slowly, with expression



ESPAÑA CANI

Paso - Doble

PASCUAL MARQUINA

*Arranged by
J. Rosamond Johnson*

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece consists of eight measures of music, each containing a single melodic line. The notes are primarily eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. Chord symbols are placed above the staff at various points: F, F, G, F, E, F, G, F, E, F, Bm7-5, Bm7-5, Bm7-5, E, G13, C, C, F7, Bb, E7, Am, Am, Dm, E, F, F. The piece ends with a final measure containing a single melodic line.

Handwritten musical score on seven staves, featuring various chords and melodic lines. The notation includes treble clefs, key signatures with one sharp (F#), and various chord symbols and melodic figures.

Staff 1: Melodic line with notes F, G, F, E, F, F, F, G, F. Chords: F, G, F, E, F, F, F, G, F.

Staff 2: Melodic line with notes F, G, F, E, F, F, F, G, F. Chords: F, G, F, E, F, F, F, G, F.

Staff 3: Melodic line with notes F, G, F, E, F, F, F, G, F. Chords: F, G, F, E, F, F, F, G, F.

Staff 4: Melodic line with notes F, G, F, E, F, F, F, G, F. Chords: F, G, F, E, F, F, F, G, F.

Staff 5: Melodic line with notes F, G, F, E, F, F, F, G, F. Chords: F, G, F, E, F, F, F, G, F.

Staff 6: Melodic line with notes F, G, F, E, F, F, F, G, F. Chords: F, G, F, E, F, F, F, G, F.

Staff 7: Melodic line with notes F, G, F, E, F, F, F, G, F. Chords: F, G, F, E, F, F, F, G, F.

The musical score is written for piano and consists of seven staves. The key signature is D major (two sharps). The notation includes various chords and rhythmic patterns:

- Staff 1: Chords D and A7. Rhythmic patterns include eighth and sixteenth notes.
- Staff 2: Chords A7, D, and D. Rhythmic patterns include eighth and sixteenth notes.
- Staff 3: Chords F# and A. Rhythmic patterns include eighth and sixteenth notes.
- Staff 4: Chords Dm, A, and D. Rhythmic patterns include eighth and sixteenth notes.
- Staff 5: Chords A7 and D. Rhythmic patterns include eighth and sixteenth notes.
- Staff 6: Chords A7 and D. Rhythmic patterns include eighth and sixteenth notes.
- Staff 7: Chords A7, D, G, A7, and D. Rhythmic patterns include eighth and sixteenth notes. The piece concludes with a forte (f) dynamic and a double bar line.

Here's To The Losers

Words and Music by
ROBERT WELLS
JACK SEGAL

Chorus

F F# F#dim Gm7 C7

Here's to those who love not wise-ly, — no, not wise-ly, but too well. To the
those who drink their din-ners, — when the la-dy does -n't show. To the

F F# F#dim Gm7 C#

girl who sighs with en-vy — when she hears that wed-ding bell. To the
girls who wait for kiss-es — un-der-neath the mis-tle - toe. To the

Cm7 F7 Bb E#

guy who'd throw a par-ty, — if he knew some-one to call. HERE'S TO THE
love-ly sum-mer lov-ers, — when the leaves be-gin to fall.

1. Am7 D7-9 Gm7 D#7 C7

LOS - ERS! Bless 'em all! Here's to

2. Am7 D7-9 Gm7 Gm7-5 F Gm7 F

LOS - ERS! Bless 'em all! Hey! Tom, Dick and

Bbm7 Eb7 Abmaj7 Ab

Har-ry, — come in out — of the rain. Those torch-es you

Dm7 G7 Gm7 C7-9

car-ry, — must be drowned in cham-pagne! Here's the

F F# F#dim Gm7 C7

last toast of the eve-ning. — Here's to those who still be-lieve All the

F F# F#dim Gm7 C#

los-ers will be win-ners, — all the giv-ers shall re-ceive! Here's to

Cm7 F7 Bb E#

trou-ble-free to-mor-rows, — May your sor-rows all be small! HERE'S TO THE

1. Am7 D7-9 Gm7 Gm7-5 F Gm7 F

LOS - ERS! Bless 'em all! Hey! Tom, Dick and

2. Am7 G#

LOS - ERS! HERE'S TO THE LOS - ERS! HERE'S TO THE

Am7 F Am7 Ab7 Gm7 G#7 F#

LOS - ERS! Bless 'em all!

I DIDN'T KNOW ABOUT YOU

Lyric by
BOB RUSSELL

Music by
DUKE ELLINGTON

Slowly

if they would ask me I would say— I have had a thrill or so — But

that goes back to yes-ter-day — A long time a-go.

Chorus Slowly

I ran a-round with my own lit-tle crowd The u-su-al laughs, Not oft-en but loud and in the

world that I knew — I Did-n't Know A-bout You — Chas-ing af-ter the ring on the

mer-ry-go-round Just tak-ing my fun — where it could be found and yet what else could I do —

— I Did-n't Know A-bout You — Dar-ling, now I know I

had the lone-li-est yes-ter-day; Ev-'ry day In your arms

know for once in my life; I'm liv-ing Had a good time — ev-'ry-

time I went out — Ro-mance was a thing I kid-ded a-bout How could I know a-bout love —

— I Did-n't Know A-bout You. — You. —

Chords: F, D7, Fmaj7, G7, Gm7, C7, Cmaj, F, F7, Ddim, Eb7, A7 aug 5th, D9, Fm6, C, Dm7, G9, C9 aug 5th, Gm7, C9, Fmaj7, F6, Bb7, A7, Cm6, D7, G9, G7 add 6, Gm7, C7, Fmaj7, F6, A7-5, D7, Gm7, C9, Fmaj7, F6, Bb7, A7, Cm6, D7, G9, G7 add 6, Gm7, C9 add 6, F, Dm, G9, Gb7, F6, Cm7, F9, Cm7, F9, Bbmaj7, Bb6, Bbm, Bbm7, Eb9, Bbm7, Eb7, A56, G7, G7-5th, C7 aug 5th, Gm7, C9, Fmaj7, F6, Bb7, A7, Cm6, D7, G9, G7 add 6, Gm7, C9 add 6, F, Dm, Gm7, C9, 2 F, Dm, G9, G7, F6

JUST YESTERDAY

231

Words and Music by
PETER De ANGELIS
RUSSELL FAITH

Chorus

Fmaj7 F6 Fmaj7 F6 Dm7
 JUST YES - TER-DAY, We were two lone - ly peo - ple far a - part,
 Bb6 Bbmaj7 Bb6 Bbmaj7
 Who nev - er knew that love was on its way And that it soon would fill our
 C9 C7sus C7 Cm7 F7(b9)
 hearts. JUST YES - TER-DAY, the world was emp - ty and our
 Bb6 Bbmaj7 Bb6 Bbm7 Eb7(b9)
 chanc - es were so small, That you and I would ev - er find each oth - er's
 Ab6 Abmaj7 Ab6 C9 Gm7 C7 Fmaj7 F6 Fmaj7 F6
 lone - ly arms at all. But now to - day seems so much bright - er than our
 Dm7 Bb6 Bbmaj7
 yes - ter-day, Some-how our two lost dreams have found their way
 Bb6 Bbmaj7 C9 C7sus C7 Cm7
 And now to - geth - er walk as one. And here at last,
 F7(b9) Bb6 Bbmaj7 Bb6 Bbm
 the once im - pos - si - ble has come to pass for us. We're
 Fmaj7 F6 Fmaj7 F6 Dm7
 heart to heart, two lone - ly peo - ple once so far a - part,
 Bb6 Bbmaj7 Gm7 C7(b9)
 Have found their love and now will nev - er be two lone - ly peo - ple an - y
 1. Fmaj7 F6 Gm7 C7 2. Fmaj7 F6
 more. JUST more.

Moment To Moment

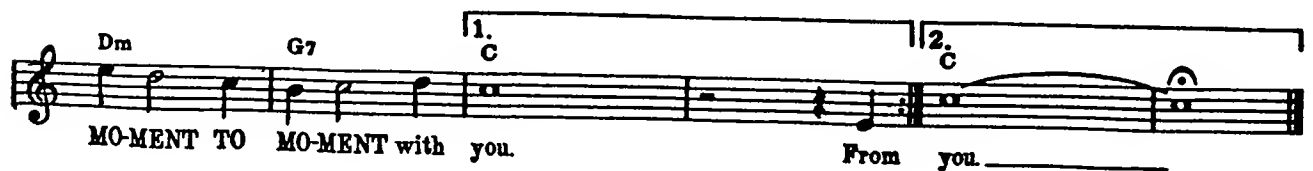
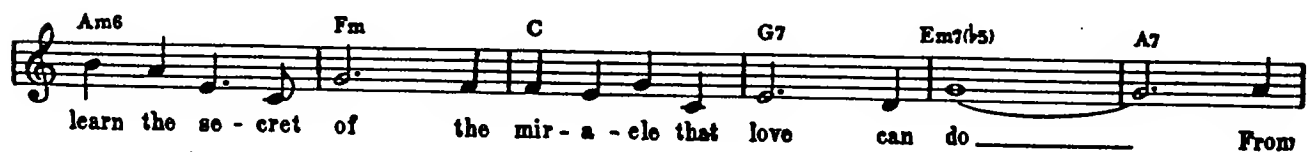
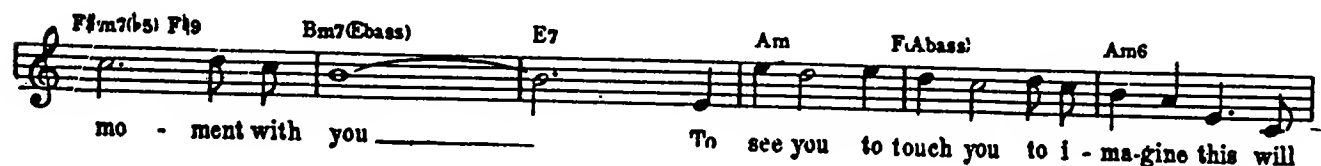
From The Mervin Le Roy Production

"MOMENT TO MOMENT"

A Universal Picture

Lyrics by
JOHNNY MERCER

Music by
HENRY MANCINI



LET ME LOVE YOU

Words and Music by
BART HOWARD

LET ME LOVE YOU, Let me say that I do, If you
lend me your ear, I'll make it clear, the way that I do! Let me
whis - per it, Let me sigh it, Let me sing it, my dear, —
— Or I will cry it! LET ME LOVE YOU, Let me
show that I do, Let me do a mil-lion im-pos-si-ble things, So you'll
know that I do! I'll buy you the dawn, if you LET ME LOVE YOU to -
day;
1. And if that's not e-nough, I'll buy you the first of
2. And to-mor-row I'll send you mer-ri-ly on your
May! LET ME way!

AS SUNG BY BING CROSBY IN THE PARAMOUNT PICTURE "DIXIE"

If You Please

Words by
JOHNNY BURKEMusic by
JIMMY VAN HEUSEN

Refrain

Did I see moon-light and mag-no-lia trees? Smile a-gain, my

dar-ling, if you please. Did I hear mu-sic on a

warm spring breeze? Speak a-gain, my dar-ling, if you please.

Did I feel cool Sep-tem-ber rain just then? If you

please, touch my cheek with your hand a-gain. When you are

near me I can dream with ease, And I'm yours, my

dar-ling, if you please. please.

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It includes guitar chords indicated by letters and numbers above the notes. The lyrics are written below the staff, with some lines ending in a long underline to indicate a continuation of the melody. The score is divided into sections by the word 'Refrain' and the lyrics 'dar-ling, if you please.'.

It's A Lonesome Old Town

(When You're Not Around)

By HARRY TOBIAS
& CHAS. KISCO

CHORUS

The musical score is written on ten staves. Each staff begins with a guitar chord diagram. The lyrics are written below the notes. The key signature has one sharp (F#), and the time signature is 4/4. The score includes a chorus and a verse. The lyrics are: 'It's a lone some old town when you're not a - round I'm lone - ly as I can be I nev - er knew how much I'd miss you but now I can plain - ly see It's a lone - some old town when you're not a - round How I wish you'd come back to me It's a me'.

It's a lone some old town when you're not a -

round I'm lone - ly as I can

be I nev - er knew how

much I'd miss you but now I can

plain - ly see It's a

lone - some old town when you're not a -

round How I wish you'd come back to

me It's a me

Metro-Goldwyn-Mayer Presents An Anatole de Grunwald Production "THE YELLOW ROLLS-ROYCE"

SHE'S JUST A QUIET GIRL

(MAE)

Lyric by
PAUL VANCE

Music by
RIZ ORTOLANI

She's Just A Qui - et Girl, - A

sim - ple kind of girl, - In a lit - tle world of her own; But

don't you get me wrong, - When night time comes a - long, - She's the

wild - est girl I've known. She's the star per - form - er at a ca -

fe called El Pus - sy - cat, The one who danc - es a - round wig - gling her

fan; She's real - ly tim - id and shy, But

ev - 'ry run - a-round guy Wish - es his girl could move the way she

can, yeh! She's Just A Quiet Girl, - A

G6 Gmaj.7 Am7 D7-9

real old fash - ioned girl, — That you'd take home for mom to see; —

G Am7 D7 G Gmaj.7 G Gmaj.7

Yes, a ver - y spe - cial girl, — A Sun - day kind of girl, — Who's got

Am7 D7 1. G6 2. G6

eyes for on - ly me. — A me. —

THE POET'S DREAM

Refrain Bb Dm

Long aft - er po - ets dis - ap - pear, The songs they wrote will
Long - temps, long - temps, long - temps a - près que les pp - ées ont

2 Bb Cm Cm(+7) Cm7 F7 Cm F7

still be there; — On your lips, in the
dis - pa - ru leurs chan - sons courants en -

3 Cm7 F7 Gbmaj.7

streets, — ev - 'ry - where.
cote dans les rues

4 F7 Cm F7 Cm7 F7 Cm F7 Cm7

The dreams they weave of life and love, Gay sou - ve - nirs that whis - per of
Leur âme lé - gère et leurs chan - sons qui ren - dent gais, qui ren - dent tristes

5 F7 Bb Bb7 Eb Cm7 F7 Bb

laugh - ter and tears, — Will warm your hearts, — Down through the years. —
Filles et gar - çons, — Bour - geois ur - tiées — Ou ou - ra - bonds. —

ARE YOU SINCERE

Words and Music by
WAYNE WALKER

Moderately

Arc You Sin - cere _____ when you say. "I

love you?" _____ Are You Sin - cere _____ when you

say. _____ "I'll be true?" _____ Do you

mean _____ ev-'ry word _____ that my ears _____ have

heard? _____ I'd like to know _____ which way to go, _____ Will our love

grow, _____ Are You Sin - cere? _____ Are You Sin -

cere _____ when you say you miss me? _____

Are You Sin - cere _____ ev-'rv-time you

(Guitar tacet)

G7 C
 kiss me? And are you real-ly
 Am C7 F6 Fm
 mine ev-'ry day all the time; I'd like to
 F C Am7 Dm7
 know which way to go, Will our love grow,
 G7 C F C
 Are You Sin - cere?

THEME FROM ROUTE 66

By
NELSON RIDDLE

Moderate

F F7 B^b E^b7 B^b C7 F

PENNSYLVANIA 6-5000

Chorus, *Moderately (with a swing)*

Num-bers I've got by the doz - en — ev - 'ry-one's un - cle and

cous - in — But I can't live with - out buzz - in' —

Penn - syl - van - ia Six, Five Thou - sand I've got a sweet - y I know there

Some - one who sets me a - glow there Gives me the sweet - est 'bel -

lo there" Penn - syl - van - ia Six, Five Thou - sand We don't say "how are

— you" and ver - y sel - dom ask — "what's new?" — In -

stead we start and end each call — with "ba - by con - fi den - tial - ly I —

— iove you" — may - be it sounds a bit fun - ny —

When I'm a - way from my hon - ey — here's what I do with my mon - ey —

1. G Guitar Tacet (spoken) D+ 2. G Guitar Tacet (spoken) G

Penn - syl - van - ia Six, Five Thou - sand Penn - syl - van - ia Six, Five Thou - sand

Tuxedo Junction

Words by
BUDDY FEYNE

Music by
ERSKINE HAWKINS
WILLIAM JOHNSON
and JULIAN DASH

Medium swing

VOICE B^b E^b $F7$

Feel-in' low!

B^b E^b $F7$ B^b E^b Edim B^b $F7$ B^b

Rock-in' slow. Want to go Right back where I be-long.

CHORUS B^b E^b7 $F7$ B^b E^b7 $F7$

Way down South, In Bir-ming-ham, I mean South in Al-a-bam's an old

B^b E^b Edim B^b $F7$ B^b $F7$ B^b

place Where peo-ple go to dance the night a-way. They all drive or walk

E^b7 $F7$ B^b E^b7 $F7$ B^b

— For miles to get jive That South-ern style, S-low jive That makes

E^b Edim B^b $F7$ B^b B^b9 E^b E^b7

— you want to dance'til break of day. It's a junc-tion Where the

B^b E^b7 B^b7 E^b E^b7 B^b

town folks meet. At each func-tion, In their tux they greet

$Cm7$ $F7$ B^b E^b $F7$ B^b E^b7 $F7$

— you. Come on down, For-get your care, Come on down You'll find me there. So long

B^b E^b Edim B^b $F7$ B^b $F7$ B^b

town! I'm head-in' for TUX-E - DO JUNC-TION now. Way down —

Guess I'll Hang My Tears Out To Dry

Words by
SAMMY CAHN

Music by
JULE STYNE

Slowly

C G7 C G7

The torch I car-ry is hand-some;

C G7 Gm7 C7(9b) F C Cm

It's worth it's heart-ache in ran-som. And when the twi-light steals,- I

Dm7 C Dm7 G7

know how the la-dy in the har-bor feels.

Refrain (slowly) Em7 Ebm7 Dm7 G7+ Cmaj7 Am

When I want rain,- I get sun-ny weath-er; I'm just as blue as the sky.

Dm9 G7(sus6) Gm7 C7(9b) F Fm

Since love is gone,- Can't pull my-self to-geth-er.

C Dm7 Fm6 C F G7 Em7 Ebm7

Guess I'll hang my tears out to dry. Friends ask me out,

Dm7 G7+ Cmaj7 Am Dm9 G7(sus6)

I tell them I'm bus-y, Must get a new al-i-bi.

Gm7 C7(9b) F Fm C Dm7

I stay at home,- And ask my self where is ^{he} _{she} Guess I'll hang my tears out to dry.

C Gm7 C/ Gm/ C7
 Dry lit - tle tear - drops, My lit - tle tear - drops,

F C9+5 F6 Em7 A7
 Hang - ing on a string of dreams. Fly lit - tle mem - 'ries,

Gm6 A7 Dm Dm7 Fm6
 My lit - tle mem - 'ries, re - mind {him her of our cra - zy

G7 Em7 Elm7 Dm7 G7+
 schemes. Some - bod - y said_ Just for - get a - bout {him her

Cmaj7 Am Cm9 G7(sus6) Gm7 C7(9b)
 I gave that treat - ment a try;_ Strange - ly e - nough, I

F Fm C
 got a - long with - out {him her Then one day he passed me right by, _

B7 Bdim Fm C(sus.9) Cdim Dm7
 _ Oh well, I guess I'll hang my tears out to dry._

1.C Dm7 G7 2.C
 (Repeat section with first and second endings)

I GUESS I'LL HAVE TO DREAM THE REST

Words by
MICKEY STONER and MARTIN BLOCK
Music by HAROLD GREEN

Refrain

I GUESS I'LL HAVE TO DREAM THE REST,

you can't re-mem-ber the things that we said, - Those nights that my shoul-der held

your sleep - y head; - If you be - lieve that part-ing's best, - I

GUESS I'LL HAVE TO DREAM THE REST. - I

guess I'll have to dream a - lone, Of hon - ey-moon cruis - es once

dear to my heart, - Of one room a - part - ments where

we said we'd start, - Of fool - ish things we planned to own, -

Chords:
 * Fm7, Bb7, Eb6, Ebmaj.7, Ebdim, Fm7, Bb7-9, Ebmaj.7, Ebdim, Fm7, Bb7-9, Ebmaj.7, Bbm6, C7+9, C7, Gm7, C7, F7, Cb7, Bb7, Fm7, Bb7, Eb6, Ebmaj.7, Ebdim, Fm7, Bb7-9, Ebmaj.7, Ebdim, Fm7, Bb7-9, Ebmaj.7, Bbm6

C7+5 C7 Gm7 C7 F7 Fm7 Bb7-9 Eb6 Fm7 F#dim Eb
 I guess I'll have to dream a - lone.

Ab6 Bb7-9 Eb Edim Fm7 Bb7 Eb Ebmaj.7
 I can see that your heart has gone a - stray,

Eb G Eb7 Ab6 G7 Cm Cm9 F9
 As for me I'll love you the same old way

Fm7 Bb7 Fm7 Bb7 Eb6
 I guess I'll have to dream the rest There'll

Eb Adim Fm7 Bb7 Eb Adim
 be no friends wait-ing to throw shoes and rice;— Those heav-en-ly mo-ments will

Fm7 Bb7 Eb Bbm6 C+ Dbm7 C+ C7
 nev-er come twice I'm thank-ful for the hours you've bless'd I

Fm7 Bb7-9 1. Eb 2. Eb
 guess I'll have to dream the rest.

IT'S A PITY TO SAY GOODNIGHT

Words and Music by
BILLY REID

IT'S A PIT-Y TO SAY "GOOD - NIGHT", ——— Be-cause I nev-er saw stars so bright,
 But if you got-ta go home, you got-ta go home, Give me a
 good - night kiss. ——— It's a pi - ty to say — "fare - well," —
 Be - cause the man in the moon won't tell, ——— But if you
 got-ta go home, you got-ta go home, Give me a good-night kiss. —
 How's a-bout to-mor - row night, just you ——— and me? —
 I'll be wait - ing for ——— you, dar - ling, Un - der - neath the
 ap - ple tree. — IT'S A PIT-Y TO SAY — "GOOD - NIGHT", ——— Be-cause I
 want you to hold — me tight, ——— But if you got-ta go home, you got-ta
 go home, Give me a good - night kiss. ——— IT'S A ———

Chords: Dm7, Dm7, Cm7, C9, Cm7, Rmaj7, C7, C7+9, C7+9, Cm7, C9dim, R9, C7+9, Cm7, R7, C7, C7+9, C9, Dm7, Dm7, Cm7, C9, R7+9, R9, A-maj7, A-maj7, Rbmaj7, B9, R9, H9, R-9, E9, E-maj7, Rbmaj7, E-maj7, D-maj7, D-maj7, E-maj7, D9, C9, C7+9, F9, Cm7, F7, Fdim, F9, Dm7, Dm7, Cm7, C9, F9, Cm7, F9, Rbmaj7, R7, C7, C7+9, C7, Cm7, C9dim, Rbmaj7, C7+9, C9, F7-9, Rbmaj7, 1. Ab7, Amaj7, Rbmaj7, Dm7, Dm7, 2. Cm7, Cbm7, Dm7

HOT TODDY

HOT TOD-DY sure makes a bod - y feel might - y nice,
 Four swal-lows of hot, HOT TOD-DY, you're think - ing twice,

might - y nice.
 think - ing twice.

One swal-low of hot, hot tod - dy's worth
 Five swal-lows of hot, HOT TOD-DY, they're

an - y price,
 throw - ing rice.

an - y price.
 throw - ing rice.

Two swal-lows of
 You're need-in' some

hot, HOT TOD-DY will break the ice,
 hot, HOT TOD-DY take my ad - vice,

break the ice.

Three swal-lows of hot, HOT TOD - DY will add the spice.

my ad - vice.

Start cook-ing with

hot, HOT TOD-DY and coast to par - a-dise.





poco a poco dim.

Dm Gm Dm *dim.*







Ah Ah

"Blue Orchids"







Very Slowly (*with feeling*)

Refrain    






I dreamed of two blue or-chids, Two beau-ti-ful blue or-chids, one









night— while in my lone-ly room. I dreamed of two blue or-chids, So





full of love and light, That I want-ed to pos-sess each ten-der bloom.









Then my dream took wings and through a thou-sand springs, blue or-chids seemed in a world a -












part, But when I met you some-thing pale and blue— Came

steal-ing from the mead-ows of my heart I saw my two blue or-chids, My

beau-ti-ful blue or-chids, last night and what a sweet sur-prise. When you looked at me

It was plain to see, Blue or-chids on-ly bloom in your eyes.

250 I'D LOVE TO LIVE IN LOVELAND

With A Girl Like You

Words and Music by
W. R. WILLIAMS

G D+ G D7 G E7 A7
I'D LOVE TO LIVE IN LOVE-LAND with a girl like you. And

D7 Am7 D7 G Gdim. G Am7 D7 G D+
ev - 'ry day a hol - i - day with skies of ba - by blue. Where ros - es

G D7 G E7 A7 Em7 Gm6 A7 D7 G C Cm6
bloom for - ev - er, and sweet-hearts are al - ways true, I'D LOVE TO LIVE IN

G Dm E7+5 E7 A7 D7 1. G A9 D7 2. G
LOVE-LAND with a girl like you. I'D you.

Learnin' The Blues

Words and Music by
DOLORES VICKI SILVERS

Refrain Bdim Cm7 F7 Bdim
The tables are emp - ty, The dance floor's de - sert - ed, You play the same

Cm7 F7 Bb Bb7+5 Eb
love song, It's the tenth time you've heard it. That's the be - gin - ning,

Ebm Bb Bdim Cm7
Just one of the clues, You've had your first les - son,

F7 Eb7 Bb Bdim Cm7
In LEARN-IN' THE BLUES. The cig - a - rettes you light,

F7 Bb Bdim Cm7
One aft - er an - oth - er, Won't help you for - get ^{her} _{him}

And the way that you love ^{her;} _{him;} You're on - ly burn - ing ——— A torch you can't

lose, But you're on the right track, ——— For LEARN - IN' THE

BLUES. When you're at home a - lone, The blues will taunt you con-stant-

ly, When you're out in a crowd, The blues will haunt your mem-o -

rv. The nights when you don't sleep, ——— The whole night you're

cry - in', But you can't for - get ^{her;} _{him;} ——— Soon you e - ven stop

try - in'; You'll walk the floor ——— And wear out your

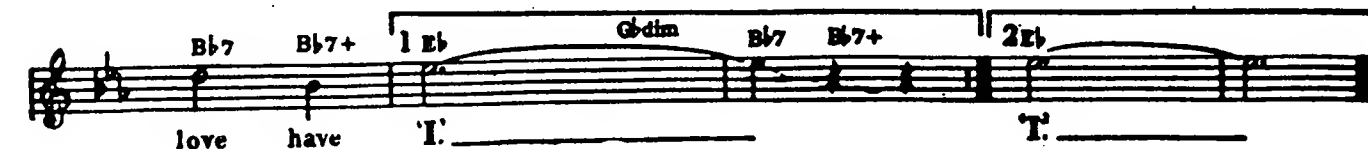
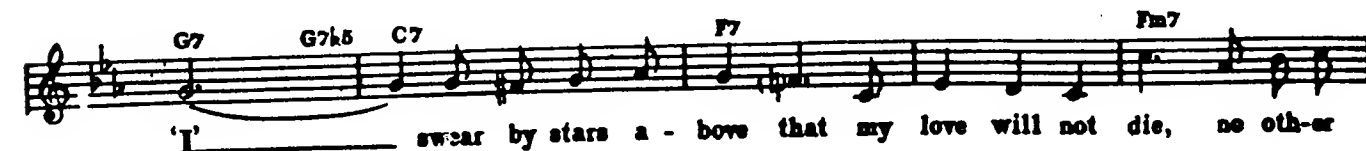
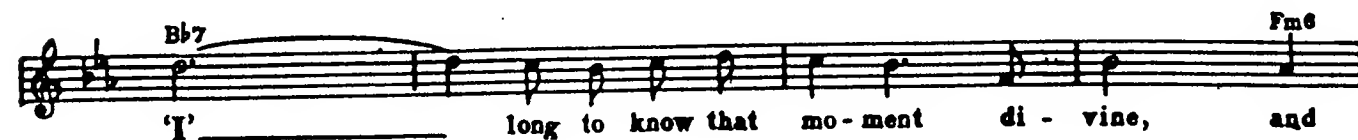
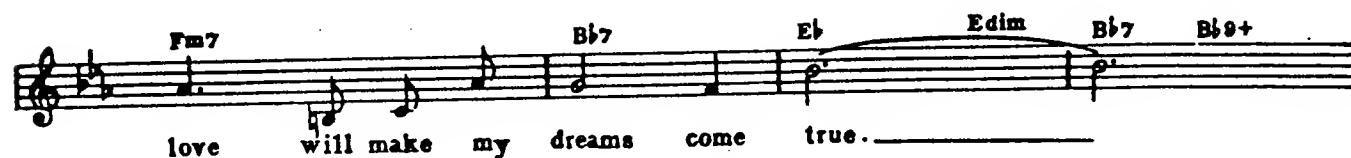
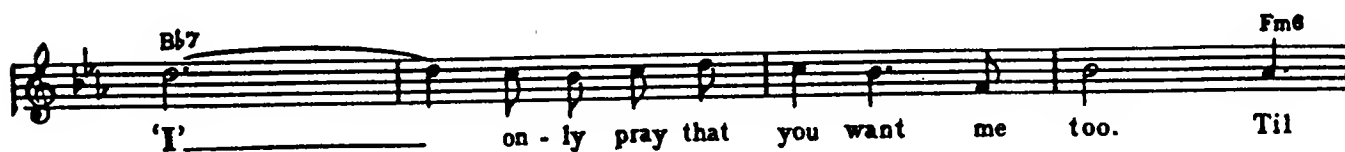
shoes. When you feel your heart break, ——— You're LEARN - IN' THE

1. BLUES. The ta - bles are BLUES. 2. BLUES.

"L"

By
MILTON BERLE
BUDDY ARNOLD
ROBERT MELLIN

Slow Waltz



I Feel Like A Feather In The Breeze

Words and Music by
MACK GORDON
& HARRY REVEL

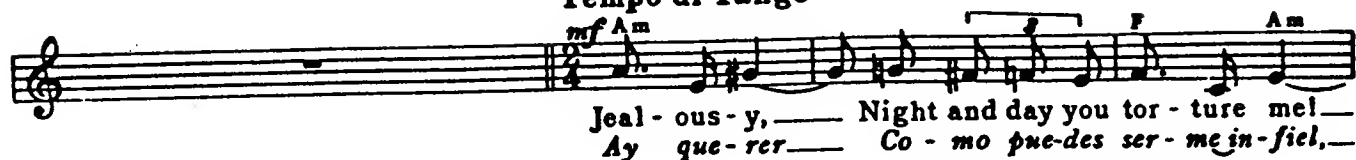
Refrain

I feel like a feath - er in the breeze Rid - ing on high, high in the
sky, hon - ey, and I'm walk - in' on air. — Since the mo - ment that you told me that you
care. Feel like a feath - er in the breeze Floating thru space in your em -
brace. Dancing on clouds' way up a - bove — Since the sec - ond that you beck - oned to my
love. I'm hap - py, so hap - py when you're near — My troub - les just
dis - ap - pear — As soon — as you're by my side — I'm sat - is - fied — I
feel like a feath - er in the breeze hav - ing my fun, kiss - ing the sun And it's be -
cause you are the one — So I'm sing - in' like the bird - ies in the trees, And I
1. feel - in' like a feath - er in the breeze 2. feel - in' like a feath - er in the breeze

The musical score is written on ten staves. Each staff contains a melody line with lyrics underneath. Above the melody, guitar chords are indicated with letter names and symbols (e.g., Eb, Fm7, F#dim., G7, A6, Bb7, D#9, Bb+, Ebm, D#6, B7, Bb7, Bb+, Eb, Fm7, F#dim., Eb, G7, A6, F#dim., Bb, C7, Fm, D#9, Eb, Fm7, Bb7, Cm, Am7-5). The score includes a 'Refrain' section at the beginning and a double bar line with first and second endings at the bottom.

JALOUSIE

Tempo di Tango



mine as we sway _____ Your eyes give the an-swer I'm dream-ing
 licn - to cl a - mor _____ Em - bru - jo y en - sue - ño e - ras pa - ra

of, _____ That soft word your cruel lips will nev - er say!
 mí, _____ Per - fu - me y el vi - no em - bria - ga - dor!

I fear that the mu - sic will end _____ And
 Fué un tan - go su - til na - da más, _____ De -

shat - ter the spell it may lend, _____ To make me be -
 li - rio y sue - ño fu - gaz, _____ A - pren - de a que -

lieve, When your eyes just de - ceive, And it's on - ly the
 rer, Sin men - tir, y se - rá rea - li - dad nues - tro

tan - go you love. We love.
 tan - go de a - mor. Bai - mor.

YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

By
 RUSS MORGAN, LARRY STOCK
 and JAMES CAVANAUGH

Moderato,

You're no - bod-y 'ill some - bod-y loves you, You're no - bod-y till

some - bod-y cares; You maybe king you may pos - sess the

world and its gold, But gold won't bring you hap - pi - ness when you're grow - ing old;

The world still is the same you'll nev - er change it, As

sure as the stars shine a - bove; You're no - bod-y 'ill

some - bod-y loves you, So find your-self some - bod-y to love.

Let's Call The Whole Thing Off

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN

Refrain *p - mf*

You say ee - ther And I say eye - ther, You say nee - ther And
You say laugh - ter And I say lawf - ter, You say af - ter And

mf

I say ny - ther; Ee - ther, eye - ther, nee - ther, ny - ther, — Let's call the whole thing
I say awf - ter, Laugh - ter, lawf - ter, af - ter, awf - ter, — Let's call the whole thing

off! off! You like po - ta - to and I like po - tah - to, You like to - ma - to and
You like va - nil - la and I like va - nel - la, You, sa's' - pa - ril - la and

I like to - mah - to; Po - ta - to, Po - tah - to, To - ma - to, To - mah - to!
I sa's' - pa - rel - la; Va - nil - la, va - nel - la, — Choc'late, — straw - b'ry!

mf

Let's call the whole thing off! But oh! If we call the whole thing

off, Then we must part. And oh! If we ev - er part, Then

that might break my heart! So, if you like pa - ja - mas And I like pa - jah - mas,
So, if you go for oyst - ers And I go for erst - ers

I'll wear pa - ja - mas and give up pa - jah - mas.
I'll or - der oyst - ers and can - cal the erst - ers. For we know we

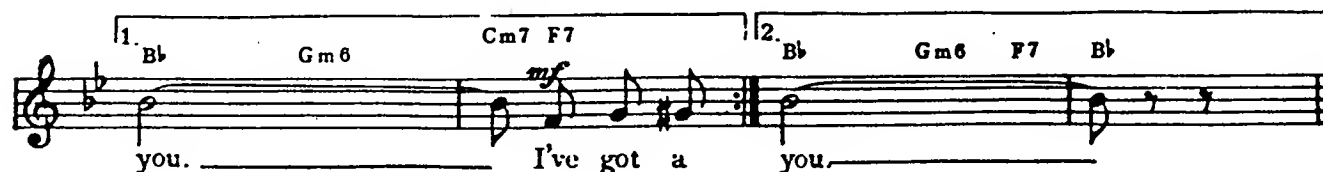
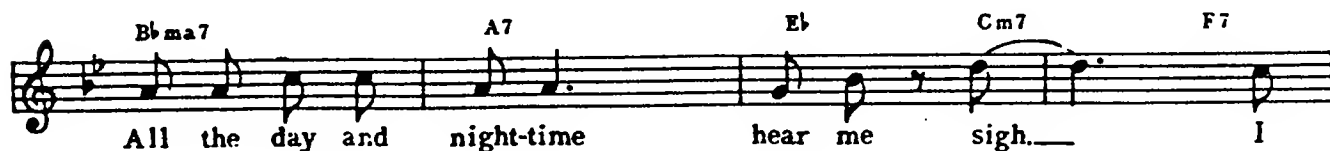
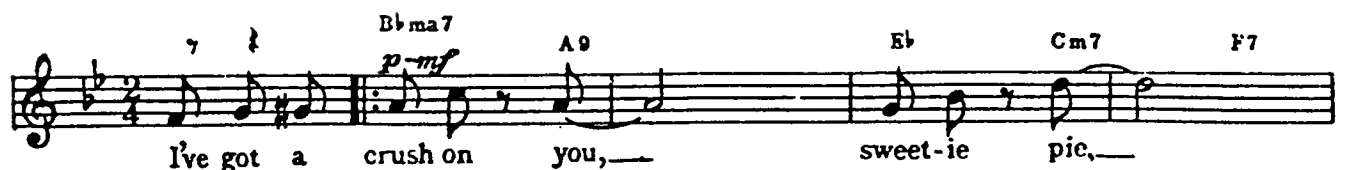
need each oth - er, So we bet - ter call the call - ing off off.

Let's call the whole thing off! off!

I've Got A Crush On You

Words by
IRA GERSHWIN

Music by
GEORGE GERSHWIN



(Why Have A Falling Out) Just When We're Falling In Love

(Formerly called "Robbin's Nest")

Lyric by
BOB RUSSELL

Key of C (C-D)

Tune Uke
G C E A

Music by
SIR CHARLES THOMPSON and
"ILLINOIS" JACQUET

Refrain   

You would-n't be an-gry with me, would you? _____ If I per - haps mis-un-der-stood you? _____

Why_ have a fall-ing out, JUST_ WHEN WE'RE FALLING IN LOVE? _____

To-mor-row when skies are get-ting star-ry, _____ Would-n't we get to feel-ing sor-ry? _____

Why_ have a fall-ing out JUST_ WHEN WE'RE FALL-ING IN LOVE? _____

There'll be some dif-f'ren-ces that "get" us, _____ That nat -'ral - ly up-set us, _____

But peo - ple who have met us, _____ All say we go hand-in - glove..

We've got-ten a - long so ver - y nice - ly, _____ Ba-by, and that's my point pre-cise - ly. _____

Why_ have a fall-ing out, JUST_ WHEN WE'RE FALL-ING IN LOVE? _____

> You would-n't be _____ WHEN WE'RE FALL-ING IN LOVE? _____

DREAMY

Lyric by
SYDNEY SHAW

Music by
ERROLL GARNER

Refrain

F Am7 D9 Gm7
 Ask me why I have this smile up-on my face, — Ask me why I see a
 Bbm7 Eb9 Am7 D7-9 Gm7 Bbm
 rain-bow out in space; Well, I must con-fess — you don't need a gen-i-us to guess
 G7 Gm7 C7 F
 It's be-cause I'm DREAM-Y o-ver you. Ask me why the scent of
 Am7 D9 Gm7 Bbm Eb9
 per-fume fills the air, — Ask me why the sound of mu-sic's ev-ry-where. Well, I
 Am7 D7-9 Gm7 Bbm G7 G9 C7
 must re-veal — it comes from the glow that I feel, Just be-cause I'm DREAM-Y o-ver
 F6 Cm7 F7 Cm F7
 you. From the first ca-ress, your touch of ten-der-ness — sent me
 Bbmaj.7 Bb6 Cm7 F7 Bb F7 Bb
 reel-ing, Re-veal-ing a feel-ing of fall-ing and set-ting my heart all a-blaze; From the
 Dm7 G7 Dm G7 Gm7 C7-9
 first ca-ress, I found the hap-pi-ness I'll pro-tect al-ways. Now I
 F Am7 D9 Gm7
 know the joy I've nev-er known be-fore, — It's the joy that comes from
 Bbm Eb9 Am7 D7-9 Gm7 Bbm
 some-one you a-dore; — Ask me why and I — have a ver-y sim-ple re-ply, (opt.)
 G7 C9 C7-9 1. F D9 C7 2. F6 Bbm F6
 It's be-cause I'm DREAM-Y o-ver you. Ask me you.

VIOLETS FOR YOUR FURS ²⁶¹

CHORUS *Slowly and rhythmical*

I bought you VI-O-LETS FOR YOUR FURS — and it was Spring for a while, Re-
 (You) (Me) (My)

mem-ber? — I bought you VI-O-LETS FOR YOUR FURS, and there was Ap-ri-l in that De-
 (You) (Me)

cem-ber — The snow drif-ted down on the flow-ers and mel-ted where it

lay, The snow looked like dew on the blos-soms — as on a sum-mer day

I bought you VI-O-LETS FOR YOUR FURS and there was blue in the win-try sky,
 (You) (Me) (My)

You pinned the VI-O-LETS TO YOUR FURS and gave a lift to the crowds pass-ing by. You

smiled at me so sweet-ly, Since then one thought oc-curs, That we fell in love com-
 (My)

plete-ly. The day that I bought you VI O-LETS FOR YOUR FURS — FURS
 (You) (Me) (My)

The musical score is written on a single staff in treble clef. It includes a key signature of one flat (Bb) and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some triplets indicated by a '3' over a bracket. Chords are written above the staff, often with a circle and a slash indicating a barre. The lyrics are written below the staff, with some words in parentheses indicating different vocal parts or phrasing. The score is divided into several lines, each corresponding to a line of lyrics. The final line of the score ends with a double bar line and a repeat sign.

A WORLD OF LOVE

(CAESAR AND CLEOPATRA THEME)

Lyric by
SID WAYNEMusic by
ALEX NORTH

Moderately slow, reflective

Gm Gm6 (tacet) Gm
A world of love, _____

Dm Gm
_____ is mine a - lone, _____ A world of love, _____ no one has

Dm Gm Dm
known. _____ And yet they speak, _____ of such a place _____

E7-5 A7-9 Dm
_____ Be-yond the stars, _____ through time and space, _____ So this is

Bb Gm Am F Gm
par - a - dise, _____ tru - ly par - a - dise, _____ I dared to

Ebmaj7 Am7 Gm F G A Bb Ab Gb
dream of. _____ My wild-est fan - ta-sy _____ could nev - er

F Gb F Eb D C A E7-5 A
bring to me, _____ Such lips, _____ so filled with love! _____

(tacet) Gm Dm
_____ Lost in your kiss, _____ here I will stay _____ 'Til there's no

Gm Dm Gm
night, _____ 'Til there's no day. _____ What great-er gift, _____

C9 F Bbmaj7 E7-5 A7-9 Dm
_____ could ev-er be? _____ A world of love, _____ you gave to me, _____

Bbmaj7 Am7 Dm Am7 Dm
_____ You gave to me, _____ a world of love. _____

Lyric by
BEN RALEIGH

Wonderful! Wonderful!

Music by
SHERMAN EDWARDS

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REFRAIN • Bb6



Some-times we walk hand in hand by the sea And we breathe in the cool salt-y
Some-times we stand on the top of a hill And we gaze at the earth and the



air;
sky. You turn to me with a kiss in your eyes And my
I turn to you and you melt in my arms. There we



heart feels a thrill be-yond com - pare!
are, dar-ling, on - ly you and I Then your lips cling to mine, it's
What a mo - ment to share, it's



WON - DER - FUL! WON - DER - FUL! Oh, so won - der - ful, my love!
WON - DER - FUL! WON - DER - FUL!



Oh, so won - der - ful, my love! This world is full of won - d'rous things, it's



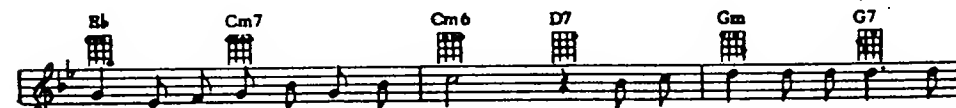
true, But they would-n't have much mean-ing with-out you.



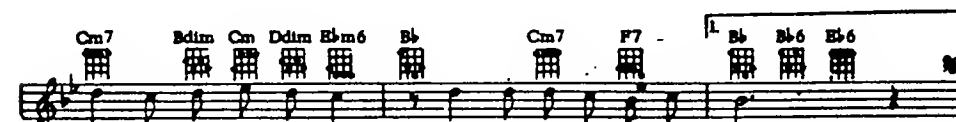
Some qui - et eve-nings I sit by your side And we're lost in a world of our



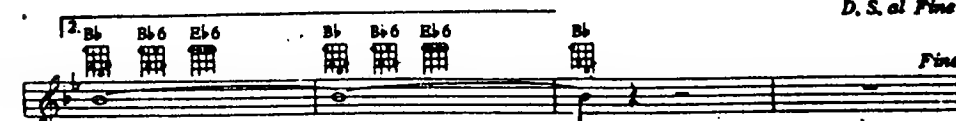
own; I feel the glow of your un - spo-ken love, I'm a-



were of the treas-ure that I own. And I say to my-self, it's



WON - DER - FUL! WON - DER - FUL! Oh, so won - der - ful, my love!



love!

D. S. al Fine

Fine

You Oughta Be In Pictures

Moderato

Words by
EDWARD HEYMANMusic by
DANA SÜESSE

Refrain *p-mf*

You ough-ta be in pic-tures. You're won-der-ful to see,
 You ough-ta be in pic-tures. You're won-der-ful to see,
 You ough-ta be in pic-tures. You're won-der-ful to see,

You ough-ta be in pic-tures, Oh what a hit— you would be!—
 You ough-ta be in pic-tures, Oh what a hit— you would be!—
 You ough-ta be in pic-tures, Oh what a hit— you would be!—

Your voice would thrill a na-tion, Your face would be a-dored,
 You're love-ly as a Craw-ford, Like Dav-ies you are gay;
 You're hand-some as a Ga-ble, You're heal-thy as a Mix,

You'd make a great sen-sa-tion— With wealth and fame— your re-ward;—
 You sure-ly should be of-fered— A star-ring part— right a-way.—
 You sure-ly should be a-ble— To pho-to-graph— like a Diz.—

And if you should kiss the way, you kiss when we are all a-lone,—
 You're sweet as a Gay-nor and you're as hot as the gal-named West;—
 You sure-ly should sing like Bing in a way that is non-cha-lant;—

You'd make ev-'ry girl and man a fan wor-ship-ing at your throne.—
 You'd make e-ven Gar-bu-jea-lous if you took a mov-ie test.—
 You've got more than Bar-tu-more and what more could a per-son want?—

You ough-ta shine as bright-ly— As Ju-pi-ter and Mars;
 You ough-ta dress like Tash-man, And ride in mu-tor cars;
 You ough-ta dress like Pow-ell, And ride in sport-y cars;

You ough-ta be in pic-tures, My star of stars! stars! —
 You ough-ta be in pic-tures, My star of stars! stars! —
 You ough-ta be in pic-tures, My star of stars! stars! —

From the 20th Century-Fox TV Production of James A. Michener's "ADVENTURES IN PARADISE"

ADVENTURES IN PARADISE

Lyric by
DORCAS COCHRAN

Music by
LIONEL NEWMAN

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (Bb). The tempo and mood are indicated by the notation style, which includes many triplets and slurs, suggesting a lively, rhythmic feel. The lyrics are written below the notes, with some words split across lines. Chords are indicated by letters above the staff, often with a '7' for dominant seventh or a '9' for ninth. The score is divided into two systems, with a repeat sign and first/second endings at the bottom.

I have known _____ AD-VENT-URES IN PAR - A - DISE, _____ I fol-lowed a
dream _____ to man-y a shore. _____ All a -
lone _____ in har-bors of pearl and spice; _____ I searched for a
face, _____ a face to a - dore. _____ While the
ten - der stars, _____ high in the blue, made love to the night. _____
I have begged the stars _____ to lead me to that
one love-ly shore called "Ev - er-more." Then you _____ walked in - to my
par - a - dise. _____ And my hap - py heart _____ ad - ven-tures no
more. _____ I have more. _____

Chords: Db7, C7, Fmaj7, F, Gb, F, Db9, C9, C7-9, F8, Gb, F, Db7, C7, Fmaj7, F, Gb, F, Db9, C9, C7-9, F8, Gb, F, Bb, C9, Bb, Eb9, Ab, Gm7, C7, Fmaj7, F, Gb, F, Db9, C9, C7-9, F8, Db7, C7, F8.

*Based on a novel by HERMAN WOUK
A VERY PRECIOUS LOVE

from the Warner Bros. Picture
 "MARJORIE MORNINGSTAR" *

Words by
 PAUL FRANCIS WEBSTER

Music by
 SAMMY FAIN

A VER - Y PRE - CIOUS LOVE, — is what you are to me. —

A stair-way to a star, a night in Shan-gri-la, of ec - sta - sy; —

Lan - terns of gold, lan - terns of blue,

Twinkle in the shad-ows while I dance with you; — An ech-o in the wind, —

a-cross the sum-mer lake — Is say-ing you should know, that

lan-terns lose their glow and hearts can break; — So hold me close my

dar - ling; then kiss me ten - der - ly And give your pre - cious love, your

ver - y pre - cious love to me. — A me. —

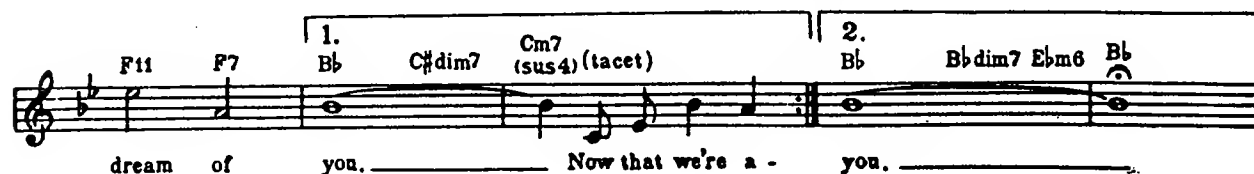
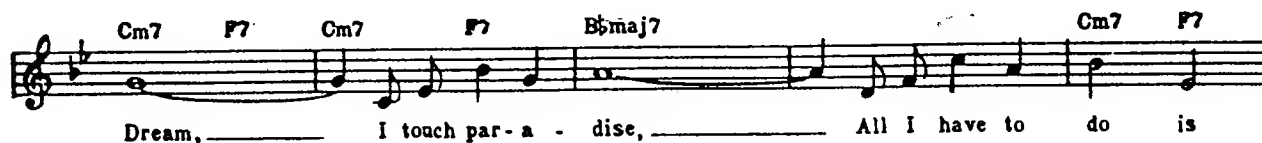
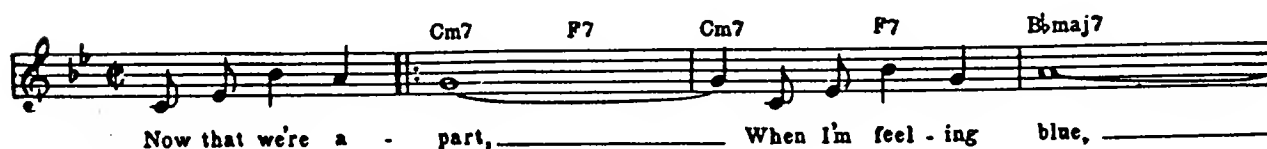
Chords: F, Cm6, D7, Gm, Gm7, C7, F, Cdim, Gm6, A7, A7+9, Dm, Dm7, G7, Dm7, C, A7-9, Dm7, G7, Gm7, C9, F, F, Cm6, D7, Gm, Bm7, E7, Am7, D7, Gm, Bbm6, F, Gm7, C7-9, 1. F, Dm7, Gm7, C9, 2. F, Bb, F.

THEME FROM THE VICTORS

(MY SPECIAL DREAM)

Lyrics by FREDDY DOUGLASS
and HOWARD GREENFIELD

Music by SOL KAPLAN



Young And Foolish

Words by
ARNOLD B. HORWITT

Music by
ALBERT HAGUE

Refrain (slowly, with expression)

The musical score is written on a single staff in treble clef, 4/4 time. It consists of eight lines of music. Each line begins with a guitar chord diagram. The lyrics are written below the staff, with some words hyphenated across lines. The first line is the refrain, marked 'slowly, with expression'. The chords are: Cmaj.7, C6, Dm7, G7, C, Cmaj.7, Gm7, C7. The lyrics are: 'Young and fool- ish, Why is it wrong to be'. The second line has chords: Fmaj.7, Gm6, A7, Dm, Gm6, A7, Dm. Lyrics: 'young and fool- ish? We have - n't long to be.'. The third line has chords: C, Cdim, C, E7, Am. Lyrics: 'Soon e - nough the care - free days, the sun - lit days go by.'. The fourth line has chords: Am7, Ddim, D7, G, Dm, Fm6, G7(b). Lyrics: 'Soon e - nough the blue - bird has to fly. _____'. The fifth line has chords: Cmaj.7, C6, Dm7, G7, C, Cmaj.7, Gm7, C7. Lyrics: 'We were fool- ish, One day we fell in love.'. The sixth line has chords: Fmaj.7, Gm6, A7, Dm, Gm6, A7, Dm. Lyrics: 'Now we won - der What we were dream - ing of?'. The seventh line has chords: C, E7, E+, Am, Am7. Lyrics: 'Smil - ing in the sun - light, Laugh - ing in the'.

Young and fool- ish, Why is it wrong to be

young and fool- ish? We have - n't long to be.

Soon e - nough the care - free days, the sun - lit days go by.

Soon e - nough the blue - bird has to fly. _____

We were fool- ish, One day we fell in love.

Now we won - der What we were dream - ing of?

Smil - ing in the sun - light, Laugh - ing in the

rain, I wish that we were young and fool - ish a - gain.

AREN'T YOU GLAD YOU'RE YOU

By
JOHNNY BURKE
JIMMY VAN HEUSEN

Moderato

Ev - 'ry time you're near a rose Aren't you glad you've got a nose?

And if the dawn is fresh with dew, Aren't You Glad You're You? When a mead-ow-

lark ap-pears Aren't you glad you've got two ears? And if our heart is

sing-ing, too, Aren't You Glad You're You? You can see a sum-mer sky Or

touch a friend-ly hand Or taste an ap - ple pie. Par-don the gram - mar, but

ain't life grand?— And when you wake up each morn Aren't you glad that you were born?

Think what you've got the whole day through, Aren't You Glad You're You?

THE BALLAD OF BONNIE AND CLYDE

Words and Music by
MITCH MURRAY & PETER CALLANDER

G C7 D7 C7 D7

Bon-nie and Clyde were pret-ty look-in' peo - ple But I can tell you peop-le they were the
Bon-nie and Clyde ad - vanced their re - pu - ta - tion And made the gra-du - a - tion in - to the
Act-ing un-on re - li-a-ble in-for - ma - tion A fed-'ral de-pu - ta - tion laid a

C7 G C7 D7

de - vil's child ren Bon - nie and Clyde be - gan their e - vil do - in' One
bank-ing bus - ness "Reach for the sky" sweet - talk-ing Clyde would hol - ler As
dead-ly am - bush When Bon - nie and Clyde came walk-ing in the sun-shine A

C7 D7 C G G C

To Coda

la - zy af - ter - noon down Sa - van - nah way They robbed a store and high-tailed out - a that town -
Bon-nie load-ed dol - lars in-to the bur - lap bag Now one brave man he tried to take them a - lone -
half a do - zen car-bines op - ened

G7 C G E7 A7 D7

Got clean a - way in a sto-len car and wait-ed till the heat died -
They left him ly - ing in a pool of blood and laugh-ed a-bout it all the way

G G7 G° Cm G D7 G7 C7 D7

down
home

C7 D7 C7 G C7 G G7 C7

Bon-nie and Clyde got to be pub-lic e-ne-mey

E7 D7 G G7 C7 E7 D7 G

num-ber one Run-ning and hid-ing from ev - 'ry A - me - ri-can law-man's gun

E7 A7 D7 G

They used to laugh a-bout dy - in' but deep in-side them they knew

E7

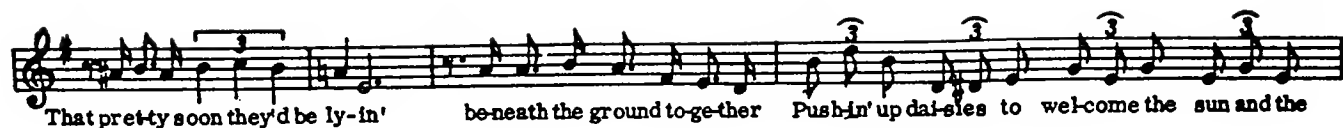
A7

D7

G7

C7

271

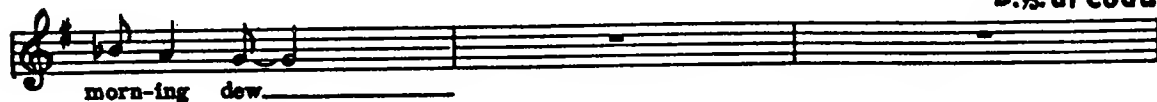
E^b7 D7 G

G

C7

E^b7 D7 G

D. & al Coda



C7

G

G

Cm

D7

CODA

Slowly



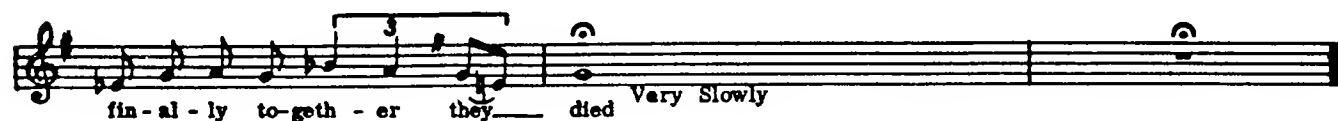
Cm

D7

G

E^oF#^o

G7



Vary Slowly

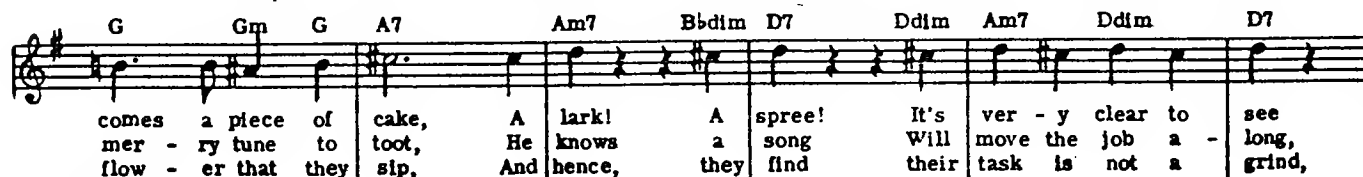
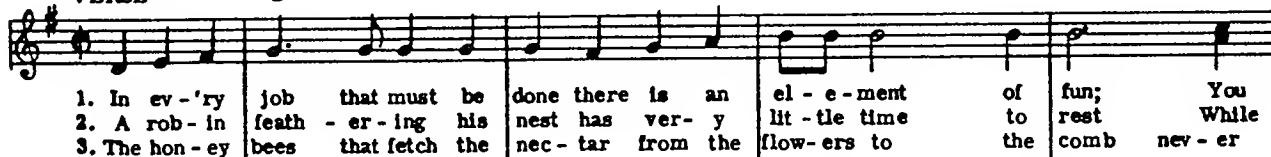
From Walt Disney's "MARY POPPINS"

A SPOONFUL OF SUGAR

By
RICHARD M. SHERMAN
and ROBERT B. SHERMAN

Brightly
VERSE

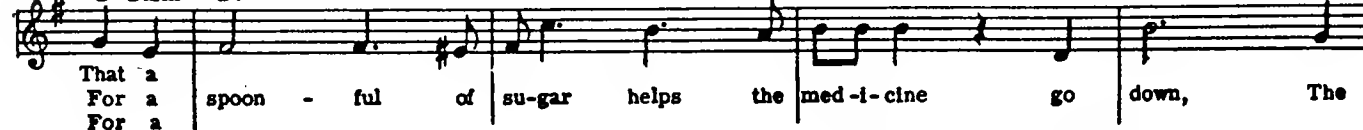
G



CHORUS

G Gdim D7

G



If I Gave You...

By
HUGH MARTIN and
TIMOTHY GRAY

G Em7 Am7 D7

(Male) If I Gave You fields of clo - ver,
(Female) If you gave me rings of dia - monds,

G Em7 Am7 D7 G Em7

Beds of flow - ers, pink and blue, Crowns of lan - rel,
Sil - ver back - les for my shoe, Gowns of vel - vet,

Am7 D7 G B7+9 E9 A7+9 D9 C G

walls of i - vy, Would you let me walk with you?
fans of i - vo - ry, May - be I would walk with you.

Em7 Am7 D7 G Em7

If I Gave You prides of li - ons, Teams of hors - es,
If you gave me strands of cor - al, Rays of sun - light,

Am7 Am6 B7-9 Em Am6 B7

two by two, And a school of fly - ing fish - es,
drops of dew, Clouds of per - fume, fleets of gon - do - las,

Em F#7-9 B7+9 Am Em G F

Would you let me dance with you? A cas - ket of
May - be I would dance with you. A chal - ice of

E B D

jade, a clus - ter of pearls,
wine, a pal - ace of mist,

Em6 C# B

A show - er of stars — for your curls.
A brace - let of moons — for my wrist.

Am D9 G Em7 Am7 D7

But I have no prides of li - ons,
But I need no rings of dia - monds;

G Em7 Am7 Am6 B7-9 Em

And my pearls, a - las, are few. But for worlds of
One of glass will sure - ly do, And for worlds of

Am6 B7 Em -8

lov - ing heart - beats, Would you let me stay
lov - ing heart - beats, I will glad - ly stay

B7-9 1. Em Em7 E7 Am D9

with you?
with you.

G Em7 Am7 D7 G 2. E C#m7

with you?
with you.

F#m7 E C#m7 F#m7 B7 E

from the Lester Osterman-Robert Fletcher-Richard Horner production "HIGH SPIRITS"

You'd Better Love Me

Chorus

You'd Bet - ter Love - Me while - you may.

To - mor - row I may fly a - way..

I want your gen-tle touch..

Your con - ti - nen-tal touch.. Your el - e - men-tal touch.. And

you want me too, oh I know that you do. You'd Bet - ter Love - Me while I'm here..

I have been known - to dis - ap - pear..

So don't let this mir-a - cle - melt a - way..

The clock ticks fast - a - bove - me. or you think fond -

- ly of - me, You'd Bet - ter Love - Me while you may.

You'd Bet - ter Love - Me while you may.

I've Got You To Lean On

Words and Music by
STEPHEN SONDHEIM

Refrain (with spirit)

Dm Dm7 G9 B7 A9

1. When - ev - er my world falls a - part.
2. When - ev - er my world turns to dust.

D Am6 B7 Em9 A7+

I nev - er lose hope or - lose heart.
I've al - ways got some - one to trust.

Am7 D9 Gmaj7 C9

What - ev - er the form of the storm that may brew,
What - ev - er the sort of sup - port that I need,

F#m G F#m G F#m7 Gmaj7 F E E♭

I've got - you - to lean on.
I've got - you - to lean on.

Dm Dm7 G9 B7 A9

When ev - 'ry - thing's hope - less - ly Gray,
When ev - 'ry - thing's hol - low and black,

D Am6 B7 Em9 A7+

You make me feel ea - ger and gay.
You'll al - ways have me at your back.

Am7 D9 Gmaj7 C9

There is - n't a sin - gle great thing I - can't do,
No mat - ter how hol - low, I'll fol - low your lead,

F#m G F#m G Em7 Gm6 D Ddim

Not with - you - to lean on, dar - ling - you!
And with - you - to lean on, I'll suc - ceed!

Gm7 C9 Gm7 C9 F

With you - to de - pend on - I'll nev - er quit.
What com - fort it is to have al - ways known.

Dm6 E7+ A7(maj.) A7

There is - n't a mur - der - I could - n't com - mit.
That if - they should catch me - I won't go a - lone.

Am7 D9 Gmaj7 C9

When - ev - er I fal - ter, Gi - bral - tar comes through:
I'll al - ways give cred - it - where cred - it is due.

1. F#m G F#m G Em7 E♭ D A7
2. F#m G F#m G F#m G F#m G

You're my rock. I mean I lean on you!
I've got you to lean on,

A6 Cdim E7 Gm6 B7 Bdim A6 Cdim E7 Gm6 B7 dim

You're the one I'm keen on,

Gmaj7 F#m7 Em7 A13 Em7 E♭maj7 D

High, low, in be - tween, I lean on you!

Run, Run, Run Cinderella

from the Broadway production "FOXY"

Words by
JOHNNY MERCER

Music by
ROBERT EMMETT DOLAN

G G# Gmaj.7 G# Gmaj.9 G Bm7 Am

1. Run, Run, Run, Cin - der - el - la the ball
2. Fly, fly, fly, Cin - der - el - la the dance

D7 Am

is through ——— It's all
is done ——— Don't you

D7 Am7 D7 Am7 D7 G# Gmaj. G G#

done, Cin - der - el - la and so are you
cry, Cin - der - el - la you had your fun

Dm7 G7 Dm7 G7 G7

— Gone, gone, gone your tres wish - es, good -
— Gone, gone, gone, foot - men and car - riage, good -

Cmaj.7 A#b5 G Bbdim Am7 D7

night, sweet Prince — and back to the dish - es, But no more
night, sweet Prince — and all thoughts of mar - riage, You won't re -

To Coda
D7b9 second time only G (Facet)

D7dim Em7 Am7 D7b9 second time only G (Facet)

dreams Cin - der - el - la, they won't come true ——— Just to
call Cin - der - el - la, but if you

Interlude
Am7 D7 Gmaj.7 Cmaj.7 F#m7

think he was there, right be - fore my eyes, The dream I

B7b9 Em Am7 D7

had in my youth ——— He said, "Talk to me, ba - by and

Bm7 Em7 A7 A7 Am7 D7 %

tell me lies," But all I told was the truth ——— Now it's

Bm7 E7 E7b9 Am7 Cm Gmaj.9 G Gmaj.7

do ——— Just re - mem - ber, I'll think you're a won - der - ful

Bbdim Am7 D13b9 G

fel - la my whole life through! ———

My Night To Howl

from the Broadway production "FOXY"

Words by
JOHNNY MERCER

Music by
ROBERT EMMETT DOLAN

1. 2. Doo - di dee - dough dee -

day doo dee - dle - dum. Sun up this morn - in'

I be - gan — to hum. I thought that five o'

clock would nev - er come This is My — Night To Howl —

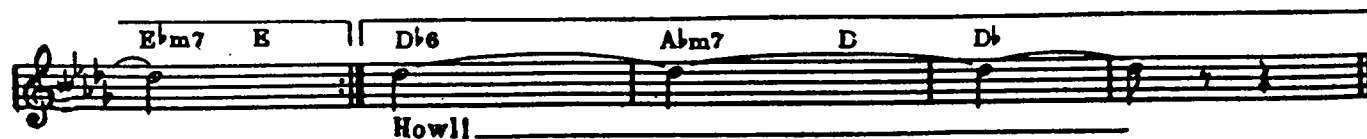
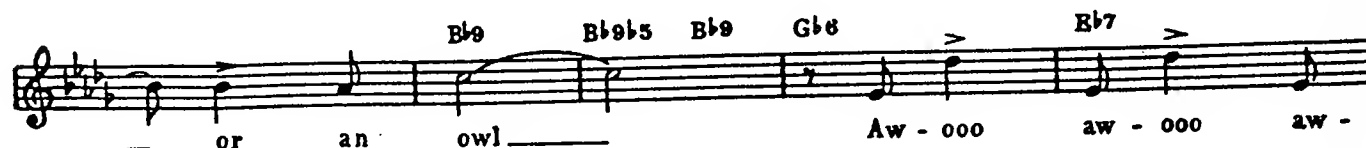
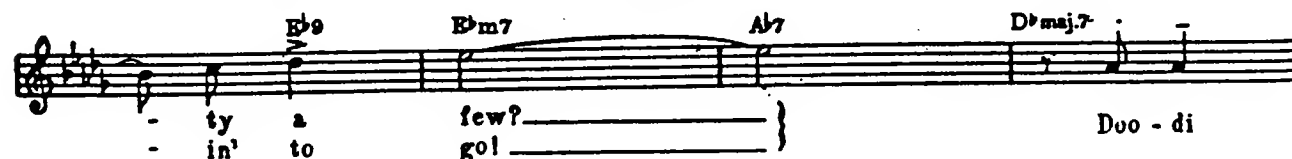
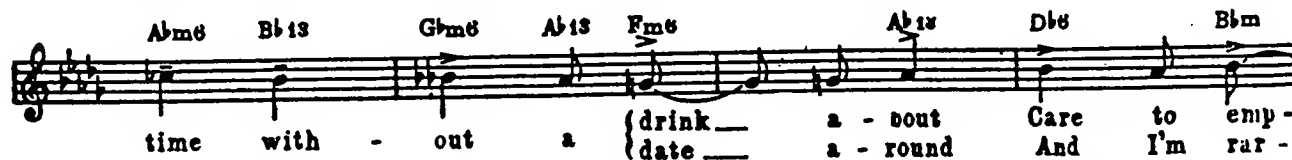
I warn you { Ma - ry Lou and Dai -
Jim - my Jo and Bil -

- sy Nell. You have be - gun to look a - dor -
- ly B. None of your lip if you're too snip -

- a - ble. I am pre - pared to storm the cit -
- pi - ty. I'll wrap you up and take you home -

- a - del I'll be out — } on the prowl —
- with me 'Cause I'm out — }

(Tacet) It's been a long, long, long, long day To { think — a - bout
wait — a - round



Talk To Me Baby

from the Broadway production "FOXY"

Words by
JOHNNY MERCERMusic by
ROBERT EMMETT DOLAN

F Fmaj.7 Bb F Bb Bbmaj.7 C F D7 9b D7 9b G13 G+7 C9

If you can - not toes your heart gai - ly in the ring,
Who shute their um - hrel - la up or their hum - ber - shoot,

F9 Cm7 F7 F+9 Bbmaj.7 Bb Bbmaj.7 Bb Gm7 C7

Love me while the mo - ment ling - ers.
When 't's ab - so - lute - ly pour - ing.

F Fmaj.7 Bb F Bb Bbmaj.7 C Bm7 E+7 E7 Am

If you can - not cross your heart that I'm ev - 'ry - thing,
Who shute an - y fel - la up when he's so darned cute,

Am7 D+7 9b D7 9b Gm Gm7sus. C+9b

Try at least to cross your fin - gers.
And his mind is bee - y soar - ing?

F9 Bb F9 G13 F9 G9sus. G9 Gm7

Talk To Me Ba - by tell me lies. Tell me lies.

Gm6 Bbmaj.7 Fmaj.7 Dm A Dm7 E7

as sweet as ap - ple pice. Whis - per you trem - ble with a
And if your Eps have nev - er

Am Am7 Fbm7 Dm7 G7 F G13 Gm7

wild de - sire. To light the fire in my eyes
told a fib. You might ad lib with your eyes

C7 Abm G6 A+6 Bbmaj.7 Abm Bbmaj.7 Abm Gm7 C9

Tell me I'm mar - ve - lous ex - ag - ger - ate. Pre -
Say that we're help - less in the hands of fate.

Gdim Fm G7 G7 9b Gm7 C+9b F9 E6 F9

var - i - cate. if you must just Talk To Me.

G6 F9 G9sus. G6 Gm7 Gm6 C7

Ba - by soft and low. Then if you de - cide it's

Cm7 F9 Bb6 Ab Bb6 Bbm F9 D9

real - ly so. swear you'll be mine for - ev - er Oth - er - wise.

Gm Adim Gm7 Gm7sus. C9 Am7+5 E9 E16 D9

just talk to me add tell me lies, lies, lies, lies,

Gm7 C13 9b F9 Gm Bb6 D7 D+9 C+9 F9 Bbmaj.7 F9

great big lies. lies.

I'm Way Ahead Of The Game

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from the Broadway production "FOXY"

Words by
JOHNNY MERCER

Music by
ROBERT EMMETT DOLAN

F F+ Bb Bbm F Gm7 C7
 La - dy luck, - It's good - bye, - Hate to see you go.

F F+ Bb Bbm F Am7 D7b5 D7
 Fire works - filled the sky, - It was quite a show!

G Eb7 Am7 D7b9 D7b9 G Dm7 D7
 I just want to thank you for the free ride.

Gm Ebdim Gm6 G9 G+ Gm7 C7b5 C7
 Out of all the oth - ers it was the ride.

Gm7 D7 Am7 Dm7 Gm7
 What - ev - er hap - pens from here on in - I'm Way A -

C7b9 Fmaj.7 F6 Fmaj.7 F6 A+7b9 D+7b9
 head Of The Game - - - - - What - ev - er comes up it's

Gm7 C7sus. C7 Fmaj.7 Bb6 Am7-5 Bbm6 D9
 "Heads I win" - - - - - Your kiss was my claim to fame - - - - -

Am7 D7 Gm7 C13 Gm7 C13 Gm7 C13 Bb6 A+7
 I rolled a sev - en and locked up the store - - - - -

D7 Gdim Dm7 A7b9 Dm7 Gt5 G9 Gm7 C9
 Walked in - to heav - en right through the front door - - - - -

Gm7 D7 Am7 Dm7 Gm7
 What - ev - er hap - pens from here on out - - - - - I won't be

C7b9 F7 Bb
 sor - ry I came - - - - - I've had the

Bbm Am7 Eb F6 D+7 D+7b9 Gm7 Ab Bb6 Gm7
 kind of ad - ven - ture I read - - - - - of I'm Way A - head - - - - -

C9 1. f Am7 D+7 2. f G7b5 Gb9 Fmaj.9
 - Of The Game - - - - - Game. - - - - -

You Are Woman, I Am Man

Words by
BOB MERRILL

Music by
JULE STYNE

Refrain (Rhythmic)

1. You are wom - an, I am man.
2. You are wom - an, I am man.

You are small - er, So I can be tall - er than.
You are gen - tle, I am bar - bar - i - an.

You are soft - er to the touch. It's a feel - ing
You are pleats and pins and rouge. Most - ly sham but

I like feel - ing ver - y much.
m'am, I love the sub - ter - fuge.

You are some - one I've ad - mired.
You are fic - tion, I am fact.

Still our friend - ship leaves some - thing to be de - sired.
Con - tra - dic - tion's what makes it a per - fect act.

1. 2. Does it take more ex - pla - na - tion than this?

You are wom - an, I am man

You are wom - an, I am man let's kiss.

kiss.

Anyone Can Whistle

Words and Music by
STEPHEN SONDHEIM

Refrain (*Slow and tender(y)*)

E^b Fm B^b A^b E^b D^b
An-y-one can whis-tle. that's what they say, eas-y.

E^b B^b7 E^b Fm B^b A^b
An-y-one can whis-tle, an-y old day,

E^b Fm E^b B^b7 A^b Gm E^b
eas-y. It's all so sim-ple: Re-

A^b Gm7 Cm7 F7
lax, let go, let fly! So some-one tell me why can't

B^b11 B^b7 B^b13 Fm E^b Fm B^b A^b
I? I can dance a tan-go, I can read Greek,

E^b D^b E^b B^b7 E^b Fm B^b A^b
eas-y. I can play a drag-on an-y old week,

G F G F Cm G
eas-y. What's hard is

E^b A^b Fm7
sim-ple, what's nat-u-ral comes hard.

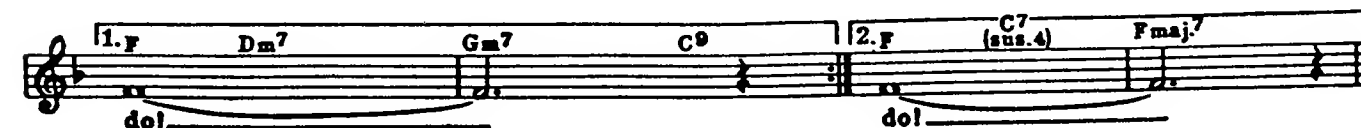
E^b A^b maj.7 G7 Cm A^b maj.7 Cm
May-be you could show me how to let go, low-er my guard,

A^b maj.7 Cm A^b E^b Fm7 B^b7
learn to be free, May-be if you whis-tle, whis-tle for

1. *E^b D^b E^b B^b7* 2. *E^b A^b maj.7 E^b*
me. me.

THE FRIENDLIEST THING

(Two People Can Do)



MAYBE SOME OTHER TIME

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If your lead-ing man were changed...
 and the sto-ry so - ar - ranged...
 I could play it... I sup - pose, Well,
 MAY-BE SOME OTH-ER TIME, who knows? It's a
 strong ace - sar - i - e... with the wrong Le - thar - i -
 e... He's more op - ik, I'm more
 pros, Well, MAY-BE SOME OTH-ER TIME, who knows?
 Right now the wrong type's in vogue, Right now the strong type's the regue.
 Fade are flab - ber - gash - ir Stars are rare - ly last - ing, so, when
 you're re - cast - ing, send for me, and if I'm free I'll stop
 in to play the lead, with the pipe and shag - gy
 tweed... for the love - scene... at the
 close, Well, MAY-BE SOME OTH-ER TIME still good...
 You know the name and the face, I'll leave the ad - dress in case, MAY - BE SOME OTH - ER
 TIME, who knows? knows?

The Chapel In The Moonlight ²⁸⁵

CHORUS

How I'd love to hear the or - gan — IN THE CHAP-EL IN THE MOON- LIGHT —

While we're strol-ing down the aisle — Where ro-ses en - twine —

— How I'd love to hear you whis - per — IN THE CHAP-EL IN THE MOON-LIGHT

— That the love-light in your eyes — For - ev - er will shine

— Till the ro-ses turn to ash-es Till the or-gan turns to rust If you

nev-er come I'll still be there Till the moon-light turns to dust How I'd love to hear the cho - ir —

— IN THE CHAP-EL IN THE MOON- LIGHT — As they sing "Ohi Promise Me" —

— For-ev - er be mine. How I'd love to hear the mine. —

1 2

Baía

pronounced "Ba-ee-yah"
(Na Baía Do Sapateiro)

Music and
Portuguese lyric by
ARY BARROSO
Arr. by Russel Goudrey

Chorus E \flat 7

OH! BA - I - A - YAH! When A -
Oi! O a - mô, ai, ai! Ba - i - a ai, ai! Ba - i - a ai, ai!

twi!ght is deep in the sky, BA - I - A - YAH! Some-one that I
mô bo - ba - ge que a gen - te não ex - pli - ca - gi, ai! Pro-va-um bo - ca -
l - a que não me sa - he do, pen - sa - men - to, ai! Fa - ças meu la -

long to see - Keeps haunt-ing my rev - er - ie, - And so - the
di - nho, oil - Fi - caga - ve - ne - na - do, oil - E pro res-to da
men - to, oil - Na de - ses - pe - ran - ca, oil - De en-con-trá br's - see

lore - li - ness deep in my heart calls to you, calls to you.
oi - da dum tal de so - ffer, o la - ra, o le - re.
mun - des a - mô que eu per - di na Ba - ia, vâ con - tá.

Come Blow Your Horn

Words by
SAMMY CAHN

Tune Up
A D F B

Music by
JAMES VAN HEUSEN

Moderate beat

Chorus (with a real easy beat)

Make like a Mis - ter Milque - toast and you'll get shut out,
Make like a Mis - ter Mum - bles and you're a so ro,

Make like a Mis - ter Meek - and you'll get out out;
Make like a Mis - ter Big - they dig a he ro,

Make like a lit - tle lamb - and wham! you're shorn,
You've got to sound your "A" - the day you're born,

Am7 D7 1. G G6 Am7 D7

I tell you, chum, it's time — to COME BLOW YOUR HORN!!!
 I tell you, chum, it's time — to COME BLOW YOUR

G D7-9 G Dm7 G7

HORN!!! 1. The tall - er the tree is, — the sweet - er the
 2. In civ - i - lized jun - gles, — the fe - males n

C Am6 D7-9 Em

peach, — I'll give you the whole "ma - gill - a" in a
 dore — The li - ons who come on — swing - in, — if you

A7 D7-9 Gmaj7 Em7 Bbm7 Bbdim

one-word speech, "Reach!" Make like the world's your pud - ding, but light the bran -
 wan-na score, "Roar!" You can be ei - ther read — to or be the read.

Am D7 Am7 C#6 D#6 D7

dy, — E - ven the mild - est kiss — is dan - dan - dan -
 er, — You can be ei - ther led — or be the lead -

Bm7 Dm7 D7 Gmaj7 G Dm6 E7-9

dy, — There'll be no love in bloom, — come dooms - day morn, —
 er, — Don't wait un - til you're told — you're old and worn, —

A7 Am7 D7

I tell you, chum, it's time — to COME BLOW YOUR
 Take in some air and get — your lips puck - ered,

G D7-9 Am7 D7(9) G E7

HORN!!! Be - fore you find you're sim - ply too tuck - ered,

Am D7 G

I tell you, chum, it's time — to COME BLOW YOUR HORN.

Am6 G

COME BLOW YOUR HORN!!!

SONG FROM THE OSCAR

(MAYBE SEPTEMBER)

MUSIC BY PERCY FAITH

WORDS BY JAY LIVINGSTON & RAY EVANS

May - be Sep - tem - ber I'll love a - gain;

May - be a rain - bow will catch me then. This lit - tle ^{boy} _{girl} lost will

find ^{his} _{her} way once more. Just like be - fore when lips were

ten - der. The shade of a wil - low where love was

born; A face on a pil - low in ear - ly

morn I still see that gold - en world in all its splen

dor. May - be Sep - tem - ber love will come a - gain! A

tall - er tree, A sweet - er lark, A blu - er

morn - ing sky a - bove; And may - be come Sep -

tem - ber I'll share these won - ders with my

love! love!

For Every Man There's A Woman

From the Universal-International Release "Casbah"

289

Music by
HAROLD ARLEN

(Seductively)

FOR EV-'RY MAN THERES A WO-MAN, For ev-'ry life theres a plan— And
 wise men know it was ev - er so; Since the world be - gan

Wo-man was made for man— {Where is she, where is the wo-man for me?}
 {Where is he, where is the lov - er for me?}

ev - 'ry prince there's a prin - cess, — For ev - 'ry Joe there's a
 Joan — And if you wait you will meet the mate

Born for you a - lone, Hap - py to be your own —

— {Where is she, where is the wo-man for me?}
 {Where is he, where is the lov - er for me?}

Find the one, find the one, Then to - geth - er you will

find the sun — For ev - 'ry heart there's a mo - ment, — For
 ev - 'ry hand a glove — And for ev - 'ry wo-man, a man to

1. Fm C9 Fm Bb9 C7 FOR
 love.

2. Fm C7 Fm
 love. {Where is she?} Where is the
 {Where is he?}

G+ C9 Fm C9 Fm
 one for me?

Old Folks

Lyric by
DEDETTE LEE HILL

Music by
WILLARD ROBISON
A. S. C. A. P.

1. Ev - 'ry one knows him as OLD FOLKS, Like the
al - ways know where to find OLD FOLKS, When there's

sea - sons he'll come and he'll go just as free as a bird and as
some lit - tle chore he can do at the old liv - ry sta - ble, when -

good as his word, that's why ev - 'ry - bod - y loves him so.
ev - er he's a - ble, pitch - in' the shoes with lawd knows who.

Al - ways leav - in' his spoon in his
Then he meets the late train at the

cof - fee, puts his nap - kin up un - der his chin
sta - tion, sits and whit - tles when it's o - ver - due,

And that yel - low cob pipe, it's so mel - low it's ripe, but
While they're sort - in' the mail, ev - 'ry night with - out fail - he's

you need - n't be a - shamed of him In the
sneak - in' a lit - tle nip or two. Ev - 'ry

E^b B^b7_{+5} E^b9 A^b

eve - ning, af - ter sup - per, what sto - ries he would
Fri - day he'll go fish - in' 'way down on Buz - zards

A^bm6 $A^bm(maj^7)$ E^b B^b7_{+5} E^b7 B^bm7 E^b7

tell: How he held the speech at Get - tys - burg for
Lake, But he on - ly hooks a perch or two a

A^b C^b7 E^b $Cm6$

Lin - coln that day, I know that one so well.
whale got a - way, So we warm up the steak.

A^bm6 B^b7 $D7_{-5}$ G A^bmaj^7 $Fm6$ E^b6 E^b9

— Don't quite un - der - stand a - bout OLD FOLKS, did he
— Oh, some day there'll be no more OLD FOLKS, what a

A^b A^bm6 C^b B^bm6 C^b

fight for the blue or the gray? For he's
lone - ly old town this will be. Chil - dren's
Seems that

B^b9 B^b7 E^b B^b7 E^b7 C^b7_{+5} C^b7

so dip - lo - mat - ic and so dem - o - crat - ic,
voic - es at play will be stilled for a day the
I've heard some men - tion, he lives on a pen - sion,

F^b7 E^b B^b9 A^bm6 A^b 1. E^b A^b6 B^b9_{+5} $D7_{-5}$ 2. E^b A^b6 E^b

we al - ways let him have his way.
day that they take OLD FOLKS a - way.
he'll nev - er come right out and say. 2. We

A Day In The Life Of A Fool

(MANHÃ DE CARNAVAL)

A day in the life of a fool,

A sad and a long, lone - ly

day. I walk the av - e - nue

And hope I'll run in - to The wel - come

sight of you com - ing my way. I

stop just a - cross from your door. But

you're nev - er home an - y more.

So back to my room and there in the

gloom I cry tears of good - bye.

'Til you come back to me, that's the way it will be ev - 'ry

day in the life of a fool.

WE'LL MEET AGAIN

G dim G B7 E7 Eb7 E7 A7
 WE'LL MEET A - GAIN don't know where, Don't know when But I know we'll meet a -

Cm D7 Cm G dim B7 E7 Eb7 E7
 - gain some sun - ny day, Keep smil - in' thro' just like you al - ways

A7 Am D7 G dim Cm G G7
 do Till the blue skies drive the dark clouds far a - way, So will you please say hel - lo to the

G+ G A7
 folks that I know, Tell them I won't be long, They'll be hap - py to know that as

D7 Am Cm D7 G dim G B7 E7 Eb7 E7
 you saw me go, I was sing - ing this song. WE'LL MEET A - GAIN Don't know where, don't know

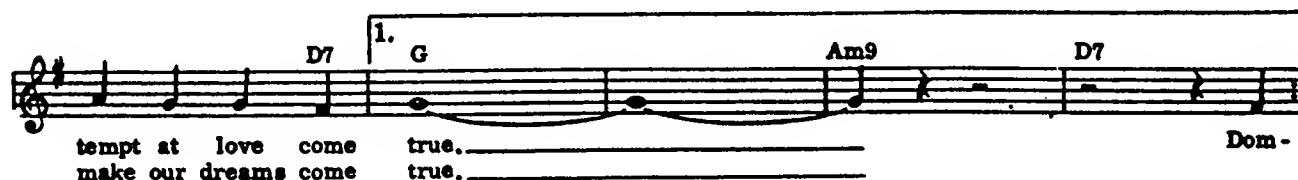
A7 Am G G
 when, But I know we'll meet a - gain some sun - ny day.

DOMMAGE, DOMMAGE

(TOO BAD, TOO BAD)

Words and Music by
PAUL VANCE and
LEE POCKRISS

Moderato, not too fast, and tenderly



NO OTHER LOVE

(Adapted from Chopin's Etude in E Major)

By BOB RUSSELL
PAUL WESTON

Moderately Slow



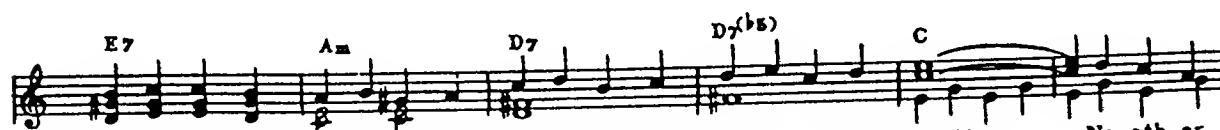
1. No oth-er love — — can warm my heart — — Now that I've known the
2. No oth-er lips — — could want you more — — For I was born to



com-fort of your arms — — No oth-er love Oh! the sweet con-tent-ment that I
glo-ry in your kiss, — — For ev-er yours.



find with you ev-'ry - time, ev-'ry - time! I was blessed with love to love you



'til the stars burn out a-bove you 'til the moon is but a sil-ver shell. — — No oth-er



love, let no oth-er love know the won-der of your spell.

Love Is A Simple Thing

Lyric by
JUNE CARROLL

Tune Uke
G C E A

Music by
ARTHUR SIEGE

Chorus Not Fast (Rocking Tempo)

Chorus Not Fast (Rocking Tempo)

1. LOVE IS A SIM - PLE THING, love is a sil - ver ring,
2. LOVE IS A SIM - PLE THING, love is a mag - ic ring,

Shi - ny as a rib - bon bow, soft as a qui - et snow.
Much more fun than mis - tle - toe, gay as a pup - pet show.

Love is a nur - ser - y rhyme, Old as the tick of
Love is the thun - der and rain, Swift as a soar - ing

time. Love is so man - y things, bright as an an - gel's wings,
plane. Love is a sum - mer moon, gay as a big bal - loon,

Gen - tle as the morn - ing light, long as a win - ter night.
Wild as a storm at sea, young as a ca - li - o - pe.

Love makes an old heart sing and it fills ev - 'ry emp - ty space;
Love is a touch of spring; it's as sweet as a first em - brace.

Love is a warm - ing place, LOVE IS A SIM - PLE THING.
Love is a spe - cial face, LOVE IS A SIM - PLE THING.

LULU'S BACK IN TOWN ²⁹⁷

REFRAIN (with a swing)

p-mf

Got-ta get my old tux - e - do pressed, — got-ta sew a but - ton

on my vest, — 'Cause to - night I've got - ta look my best, —

Lu lu's back in town. — Got-ta get a half - a -

buck some - where, got - ta shine my shoes and slick my hair, — Got - ta

get my - self a bou - ton - niere, — Lu - lu's back in town..

You can tell all my pets, — all my Har - lem co -

quettes, — Mis - ter O - tis re - grets that he won't be a - roun'..

You can tell the mail - man not to call, —

I ain't com - in' home un - til the fall — And I might not get back

home at all, — Lu-lu's back in town. —

1. Eb 2. Eb

My One And Only Love

Lyric by
ROBERT MELLIN

Music by
GUY WOOD

Slowly

Refrain

The ver-y thought of you makes my heart sing— like an Ap-ril breeze on the
wings of spring. And you ap-pear in all your splen-dor,—
LOVE. The shad-ows fall and spread their mys-tic charms in the
hush of night while you're in my arms. I feel your lips so warm and ten-der,—
MY ONE AND ON - LY LOVE. The touch— of your hand— is like
heav-en,— a heav-en that I've nev-er known. The blush on your cheek when—
ev - er I speak tells me that you are my own. You fill my eag-er heart with
such de-sire.— Ev-'ry kiss you give— sets my soul on fire. I give my-self in sweet sur-
ren-der,— MY ONE AND ON - LY LOVE. LOVE.

Chords: C, Em7, Dm7, G9, Am, Fmaj7 F#6, Dm6, G7, F, Am, Dm7, G7, Em7, Am7, Dm7, G9+, C, Em7, Dm7, G9, Am, Fmaj7 F#6, Dm6, Em7, Dm7, G7, Am, F, Am, Dm7, G7, G7b9, C, Am6, B7, Em, F#m7, B7, Em, F#m7, B7, Em, Em7, A9, Dm7, G9sus4, G7b9, C, Em7, Dm7, G9, Am, Fmaj7 F#6, Dm6, Em7, Dm7, G7, Am, F, Am, Dm7, G7+5, Ebdim, Dm7, G7+5, Abmaj7, Db6, C#maj9.

In The Arms Of Love

From the Mirisch-Geoffrey Production, "What Did You Do In The War, Daddy?"

Words by
JAY LIVINGSTON,
RAY EVANS

Music by
HENRY MANCINI

Tacet Bb G7

If I could hold you IN THE ARMS OF

C7 C9 F7 F9

LOVE to - night, Then I'd nev - er let you

Bb

go. As the hours go by, I'd

C#dim Cm7 F7

show you why we've wait - ed for this.

Cm7 F#ug7 Bb Bdim F9 Tacet

As two lov - ers whis - per low. If I could

Bb G7 C7 C9

feel that ma - gic kiss your lips in - vite I -

F7 F9 Fm7 Bb9 Bb+7 (b9)

ma - gine the joys I'd know! The

Eb Ebm6 Bb

day has died a - way. let's find a hide - a -

G7 Cm7 F9

way. And share - the pro - mise of a

(2nd time optional one octave higher - - - - -)

Bb9 A9 Ab9 G9 Cm Bdim Cm F9

new to - mor - row. IN THE ARMS OF LOVE to -

1. Bb Tacet 2. Bb Ab7 Bb

night. If I could night.

My Ship

Words by
IRA GERSHWINMusic by
KURT WEILL

Refrain

My ship has sails that are made of silk, The decks are trimmed with gold, And of
jam and spice there's a par-a-dise in the hold. My
ship's a-glow with a mil-lion pearls And ru-bies fill each bin, The
sun sits high in a sap-phire sky When my ship comes in. I can
wait the years Till it ap-pears One fine day one spring, But the
pearls and such They won't mean much if there's miss-ing just one thing. I
do not care if that day ar-rives, That dream need nev-er be, If the
ship I sing does-n't al-so bring my own true love to me. My
own true love to me, If the ship I sing does-n't al-so bring my
own true love to me.

2nd ending (as done on the stage) *allargando (slower)*

AS FEATURED IN THE PARAMOUNT PICTURE "A NEW KIND OF LOVE"

A New Kind Of Love

By SAMMY FAIN
IRVING KAHAL and
PIERRE NORMAN

The musical score is written for a single melodic line, likely for guitar or voice. It consists of ten staves of music, each with a line of lyrics underneath. Chords are indicated above the notes. The key signature has one sharp (F#), and the time signature is 4/4.

Staff 1: Chords: Am7, D7, G, Dm6, C#dim. Lyrics: If the night-in-gales could sing like you— they'd sing much sweet-er

Staff 2: Chords: B7-9, E7-9, E7, Am7, Am9, D7, G6, C#dim. Lyrics: than they do,— for you've brought a new kind of love to me.

Staff 3: Chords: Am7, D9, D7, Am7, D7, G, Dm6, C#dim. Lyrics: If the sand-man brought me dreams of you— I'd want to sleep my

Staff 4: Chords: B7-9, E7-9, E7, Am7, Am9, D7-9, G, C, Cm. Lyrics: whole life through. for you've brought a new kind of love to me.

Staff 5: Chords: G, Tacet, Em, B7, G7, Fm6, C9, B+7. Lyrics: I know that I'm the slave, you're the queen, but still you can un-der-

Staff 6: Chords: Em, D, Dmaj7, D6, D#dim, Em7, A9. Lyrics: stand that un-der-neath it all— you're a maid' and I am on-ly a

Staff 7: Chords: Am7, D7, Am7, D7, G, Dm6, C#dim. Lyrics: man. I would work and slave— the whole day through, if I could hur-ry

Staff 8: Chords: B7-9, E7-9, E7, Am7, Am9, D7-9. Lyrics: home to you,— for you've brought a new kind of love to

Staff 9: Chords: 1. G6, Am9, D9, D7, 2. G6, Am9, D9, G6. Lyrics: me. If the me.

No Moon At All

By REDD EVANS
DAVE MANN

With a Beat

NO MOON AT ALL What a night, Ev - en light-nin' bugs have
dimmed their light, Stars have dis - ap - peared from sight and there's NO MOON AT ALL
Don't make a sound it's so dark, ev - en Fi - do is a -
fraid to bark. What a per - fect chance to park and there's NO MOON AT ALL,
Should we want at - mos - phere, for in - spir - a -
tion, dear, — One kiss will make — it clear, that to - night is right and bright moon - light might
in - ter - fere, — NO MOON AT ALL — up a - bove, — This is noth - ing like they
told us of. — Just to think we fell in love and there's NO MOON AT ALL

1. Dm Bb9 A7b9 Dm 2. Dm Bb9 Eb11+ D9

Love Theme From One Eyed Jacks

By HUGO W. FRIEDHOFER

Moderately Slow and Expressively

Chords and musical notation are present throughout the score, including:

- Dm7, Dm9, G6, G6sus G6, Gm7, G6, Dm7, G, Ebmaj7, C, Eb9, G6, Dm7, Dm9, Dm7, G6, G6sus G6, Gm7, G6, Dm7, G, Ebmaj7, C, Eb9, G6, G9, Cmaj7, Cm7, F7-9, Bbmaj9, Bb6, Bbm7 Bbm9, Bbm7, Eb7-9, Ab, D7-9, Dm7, Dm9, Dm7, G6, G6sus G6, Eb, Ab7, Eb, Em, D7-9, G.

Edelweiss

(Pronounce: A-di-vise)

Words by
OSCAR HAMMERSTEIN 2ndMusic by
RICHARD RODGERS

Refrain (slowly, with expression)

E - del - weiss, E - del - weiss,

Ev - 'ry morn - ing you greet me.

Small and white, Clean and bright,

You look hap - py to meet me.

Blos - som of snow, may you bloom and grow,

Bloom and grow for - ev - er.

E - del - weiss, E - del - weiss,

Bless my home - land for - ev - er.

ev - er.

Optional Final Ending

ev - er.

A LOVER'S CONCERTO

Words and Music by
SANDY LINZER
DENNY RANDELL

C Em F G7 C Am

1. How gen-tle is the rain, that falls soft-ly on the mead - ow:
2. Now I be-long to you, from this day un-til for - ev - er:
3. Some day we shall re-turn, to this place up-on the mead - ow:

Dm7 G7 C Am G7 C Am Dm7 G7

Birds high up-on the trees, ser-e-nade the flow'rs with their mel-o-dies. Oh,____
Just love me ten-der-ly, and I'll give to you ev-'ry part of me. Oh,____
We'll walk out in the rain, hear the birds a-bove sing-ing once a-gain. Oh,____

C Em F G7 C Am

See there be-yond the hill, the bright col-ors of the rain-bow:
Don't ev-er make me cry, thru long, lone-ly nights with-out love:
You'll hold me in your arms, and say once a-gain you love me;

Dm7 G7 C Am Dm7 G7 C G7

Some mag-ic from a-bove made this day for us, just to fall in love.
Be al-ways true to me, keep this day in your heart e-ter-nal-ly.
And if your love is true, ev-'ry-thing will be just as won-der-ful.

C Em F G7 C Am

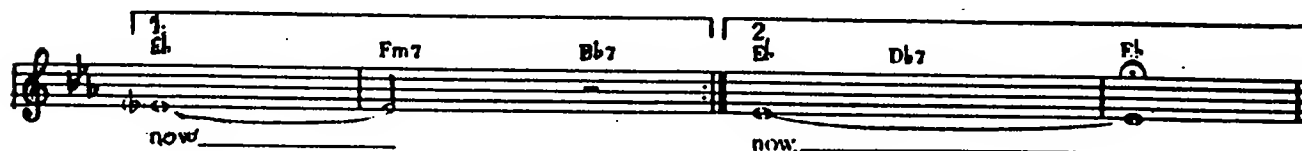
You'll hold me in your arms, and say once a-gain you love me;

Dm7 G7 C Am Dm7 G7 C G7

And if your love is true, ev-'ry-thing will be just as won-der-ful.

Nina Never Knew

Chorus



RACING WITH THE MOON

Chorus, Moderately (with feeling)

Rac-ing With The Moon sail-ing thru the mid-night blue And

then all too soon it's lost from view, Gaz-ing at the stars

shin-ing in the sum-mer night But just like the moon

they fade from sight. In the blue heavens I see your

face smil-ing at me My heart will nev-er be free un-

til we're back to-geth-er. Rac-ing With The Moon that is what I'll alway-

do Till I o-ver-take the moon and

1. you. Rac-ing With The you. 2.

Chords: G7 aug, C, G aug, C, Ab7, Fm6, G7, G7 aug, Cmaj7, C, Cmaj7, D, Cmaj7, G7 aug, G7, Ab7, Fm6, G7, G9 aug5, C, C, Am7, B7, Gm6, A7 aug, A7, Dm7, Ddim, Am, Ab7, G7, G7 aug, C, G aug, C, Ab7, Fm6, G7, G9, 1. C, Am7, Dm7, G7 aug, 2. C, Ab7, C.

CAST YOUR FATE TO THE WIND

Lyrics by
CAREL WERBER

Music by
VINCE GUARALDI

Moderately, with a beat

month of nights, — A year of days, — Oc- to- bers drift- ing in- to Mays. A

set (my
your) sail — when the tide comes in — and I
you just cast (my
your) fate — to the wind. —

I
You shift my
your course — a - long the breeze, — won't

sail up wind on mem-o - ries. The emp - ty sky — is my
your best friend — and I
you just

cast my
your fate — to the wind. —

That time has such a way of chan- ging a man through- out — the years. — And

now I'm
you're re - ar - rang - ing my
your life thru all — my
your tears — a - lone,

a - lone. There

nev - er was, — there could - a't be — a place in time for men like
to me be Who'd

drink the dark — and laugh at day — and let their wild - est dreams blow a - way —

C7 B \flat F B \flat C7 B \flat C

So now {I'm} old, — {I'm}

wise {I'm} smart, — {I'm} just a man with half a heart. {I} won - der how — it

F B \flat C7 F

might have been — had {I} not cast {my} fate — to the wind. —

FACE TO FACE

Words by
SAMMY CAHN

From the Warner Bros. Picture
"THREE SAILORS AND A GIRL"

Music by
SAMMY FAIN

REFRAIN, with much expression

E \flat E \flat Fm7 F \sharp E \flat G7+ A \sharp maj7 F7 Fm A \sharp m

The light-ning seems to fly A - cross the sum-mer sky, And shoot-ing stars be-gin to fall a-round you, The most a-maz-ing things take

Gm7 E \flat C \sharp C-9 Fm7 B \flat 7 E \flat G \flat Fm7 E \flat E \flat Fm7 F \sharp

place Each time that we come FACE TO FACE. And sim-ply 'cause you're there, There's mu-sic ev'-ry-where, The

E \flat G7+ A \sharp maj7 F7 Fm A \sharp m Gm E \flat C \sharp C-9 Fm7 B \flat 7

mel-o-dies I hear would just a-stound you, And they in-vite us to em-brace Each time that we come FACE TO

E \flat B \flat 7 E \flat A \sharp Cm \sharp C \sharp B \flat 7 E \flat A \sharp B \flat 7 F \sharp m \sharp E \flat 7 A \sharp G7 G \sharp G7

FACE. And when — you are-n't near, The world's a win-try thing; But then — when you ap-pear, It's

Gm7 C7 C-9 C7 Cm7 F7 B \flat 7 E \flat E \flat Fm7 F \sharp E \flat G7+

spring a-gain, it's spring! The first time that we kissed I heard my heart in-sist, Don't ev-er let — go, now that —

A \sharp maj7 F7 Fm A \sharp m Gm E \flat C \sharp C-9 Fm7 B \flat 7 E \flat E \flat Fm7 B \flat 7 E \flat A \sharp E \flat

found you, And if the skies be grey or blue, {He'll} face them FACE TO FACE with you! The you!

Somewhere In The Night

("NAKED CITY" THEME)

Lyric by
MILTON RASKIN

Music by
BILLY MAY

Slowly

Am7 Bm7 C D7-9 G 3
Some-where In The Night _____ chas - ing sha - dows a - round the

E7-9 Am7 Bm7 C Cm7 F7-9
bend, _____ Some-where In The Night _____ chas - ing

Bb 3 Em7 A7-5 A7 Gm7
rain - bows that have no end. _____ In the mis - ty light _____

C7-9 F 3 Bm7 Em7 E7
_____ you are mine and you hold me fast, _____ But

A 3 B9 Bm Bm7
dreams have a way of call - ing it a day, They sel - dom last, my

E7 Dm6 E7+5 Am7 Bm7 C D7-9
dreams have passed. But in my lone - ly flight _____ I'll keep

G 3 E7-9 E7 Am7 F7 E7
search - ing till time is through, Just Some-where In The Night Till

Eb7 D7-9 1. G E7-9 2. G
I find you. _____ you. _____

MAVERICK

Theme from the "WARNER BROS. PRESENTS"
Television Series "MAVERICK"

Lyric by
PAUL FRANCIS WEBSTER

Time Ukulele
G C E A

Music by
DAVID BUTTOLPH

REFRAIN $E\flat$ Not too fast $A\flat$ $E\flat$ $A\flat$ $E\flat$ $B\flat 7$

Who is the tall, dark stran-ger there? MAV-ER-ICK is the name!

$E\flat$ $A\flat$ $Fm 7$ $B\flat 7$ Cm $Cm 7$ $F 7$ $F 7-5$ $E\flat$ $B\flat 7$

Rid-in' the trail to who knows where, Luck is his com-pan-ion, Gam-blin' is his

$E\flat$ $A\flat$ $E\flat$ $A\flat$ $E\flat$ $B\flat 7$

game; Smooth as the han-dle on a gun, MAV-ER-ICK is the name!

$E\flat$ $A\flat$ $Fm 7$ $B\flat 7$ Cm $Cm 7$ $F 7$ $F 7-5$ $E\flat$ $B\flat 7$ $E\flat$

Wild as the wind in Or-e-gon, Blow-in' up a can-yon, Eas-i-er to tame:

$E\flat$ $A\flat$ $E\flat$ $B\flat 7$ $E\flat$ $A\flat$ $E\flat$ $B\flat 7$ $E\flat$ $A\flat$

Riv-er boat, ring your bell,— Fare-thee-well, An-na-bell!— Luck is the la-dy that —

$E\flat$ $F 7$ $B\flat 7$ $A\flat$ $B\flat 7$ $E\flat$ $Fm 7$ $B\flat 7$ $Fm 7$ $B\flat 7$ $Fm 7$

— He loves the best, — Natch-ez to New Or-leans,—

$B\flat 7$ $Fm 7$ $B\flat 7$ $Fm 7$ $B\flat 7$ $Fm 7$ $E\flat$ $A\flat 6$ $E\flat$

Liv-in' on jacks and queens,— MAV-ER-ICK is a leg-end of the West,—

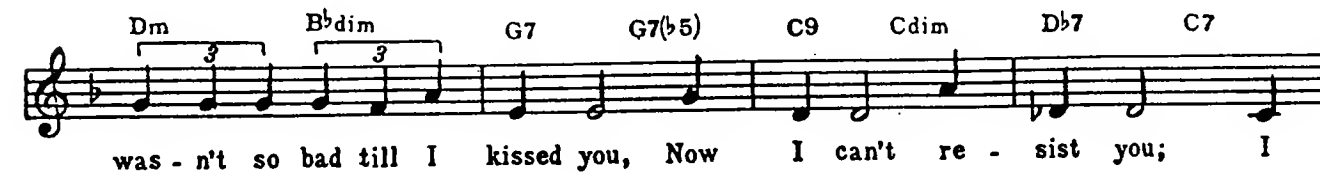
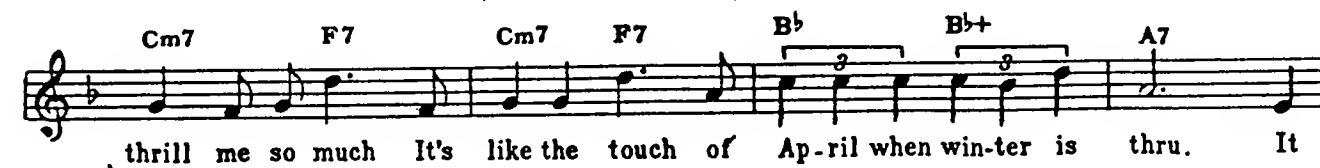
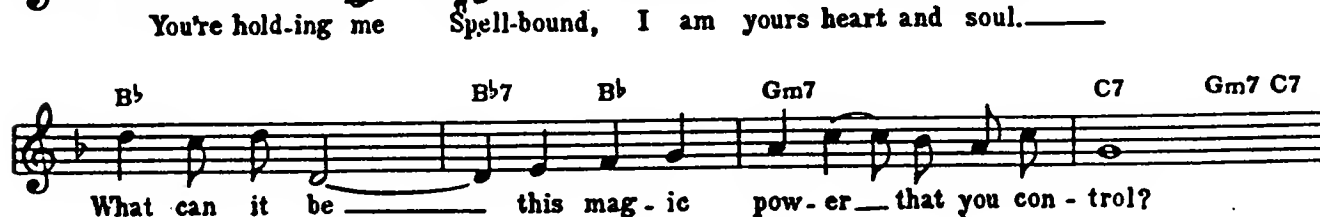
$B\flat 7$ $Fm 7$ 1. $E\flat$ $Fm 7$ $B\flat 7$ 2. $E\flat$ $Fm 7$ $B\flat 7$ $E\flat$

MAV-ER-ICK is a leg-end of the West. West.

3/2

Spellbound

Refrain



Spring In Manhattan

Lyric by
ALICE S. REACH

Music by
ANTHONY SCIBETTA

Refrain

The musical score is written in 4/4 time and consists of eight staves of music. Each staff includes guitar chords written above the notes. The lyrics are written below the notes. The score includes a refrain section and a final line with two endings.

Staff 1: *Dm7, G7-9, Cmaj7, E7+5, E7, Am, C7, C7+5. Lyrics: SPRING IN MAN - HAT-TAN starts aft-er dark, Aft-er a

Staff 2: Fmaj7, Fdim, C6, G7, C6, G+, Gm, A7, D9, D7. Lyrics: la - zy aft-er - noon in Cen-tral Park. Wash-ing-ton Square may be

Staff 3: Dm7, G7, C6, G7, Cdim, C, Am7, D7. Lyrics: where you'll feel her first warm touch, Down in the Vill-age you'll find she may be

Staff 4: G7, Dm7, Gdim, Dm7, G7-9, Cmaj7, E7+5, E7, Am. Lyrics: much too much. SPRING IN MAN-HAT-TAN nev-er stays long,

Staff 5: C7, C7+5, Fmaj7, Fdim, C6, G7, C6, G+, Gm, A7. Lyrics: Still, if you'll fall in love, she'll bless you with a song. And if you'll

Staff 6: D9, D7, Dm7, G7, C, Am7, Bb7, Am7, D7. Lyrics: lis - ten to ev - 'ry word, the song she'll sing will bring SPRING IN MAN-HAT-TAN to

Staff 7: Fmaj7, Em7, Dm7, G7, 1. C, F, C, G7, Dm7, G7-9, 2. C, F, C, Cmaj7. Lyrics: stay all win - ter long. SPRING IN MAN- long.

STRICTLY INSTRUMENTAL

Words and Music by
EDDIE SEILER, SOL MARCUS
BENNIE BENJEMEN, and EDGAR BATTLE

Slow Rock Tempo

It's Strict-ly In-stru-men - tal (did-dle-ee - yah - dah) It's noth-ing
In-stru-men - tal (did-dle-ee - yah - dah) It may be

sen-ti-men - tal as you can see. It boun-ces kind-a gen - tle (did - dle - ee -
in - ci - den - tal, But as for me, It's phy - si - cal and men - tal, (did - dle - ee -

yah - dah) This piece of mel - o - dy: It's Strict - ly
yah - dah) To me it's sym - pho - ny:

It rocks so sweet - ly, You're in a

trance, But so com - plete - ly. There's no chance for ro - mance, you

on - ly dance: Let me get con-fi-den - tial (did-dle-ee - yah - dah) It's noth-ing

ac-ci-den - tal, no, no, sir-ee, It's Strict-ly In-stru-men - tal (did-dle-ee-

yah - dah) This piece of mel - o - dy. It's Strict-ly

LONELY STREET

By KENNY SOWDER
CARL BELEW
and W.S. STEVENSON

Slowly With Much Feeling

The musical score for "Lonely Street" consists of ten staves of music. Each staff begins with a treble clef and a key signature of two flats (Bb and Eb). Chord markings (Bb, Bb7, Eb, F7) are placed above the staff lines. The lyrics are written below the notes, with some words hyphenated across staves. The score includes a double bar line with a first and second ending for the final phrase.

1'm look-ing for that LONE-LY STREET, I've got a sad, sad tale to tell,
I need a place to go and weep, Where's this place called LONE-LY STREET —
— A place where there's just lone-li-ness, Where dim lights bring for-
get-ful-ness Where bro-ken dreams and mem-ries meet, Where's this place called LONE-LY
STREET. — Per-haps up-on that LONE-LY STREET, There's some-one such as
I — Who came to bu-ry brok-en dreams and watch an old love
die. — If I could find that LONE-LY STREET, Where dim lights bring for-
get-ful-ness, Where brok-en dreams and mem-ries meet, Where's this place called
LONE-LY STREET. — I'm STREET. —

SUKIYAKI

By
HACHIDAI NAKAMURA, ROKUSUKE EI,
TOM LESLIE and BUZZ CASON

Moderately

G Em G Em

I'll hold my head up high, — look - ing to the sky —
I know the night will hide — sad - ness I feel in - side. —
So I'll go on a - lone, — pre - tend - ing you're not gone, —

G Bm Em Am7 D7

So they won't see all the tears that are in my eyes. —
No one will know for the smile on my lips won't tell them
But I can't hide all the mo - ments of love we knew, —

G Am C B7

No one will know I'm go - ing through
I'm los - ing you And go - ing through
Mem - 'ries of you As I go through

Em C Bm Am7 1. G C Bm Am

My first lone - ly night with - out — you.
My first lone - ly night with - out —
My first lone - ly night with - out —

2. G G7 3. G C G Fine

— you. — you. —

C G Gmaj7 G7

As I walk a - lone, — the lone - ly winds seem to say,

Cm G A7 D7

"From this dark - ness on — all your nights will be this way."

Theme from
THE SUNDOWNERS
A Warner Bros. Picture

317

By DIMITRI TIOMKIN

C G⁹sus C G⁹sus C G⁹sus C G⁹sus G⁷

C C⁹sus C⁷ F Fm⁶ C G⁹sus G⁷ C G⁹sus G¹³

C G⁹sus C G⁹sus C G⁹sus C G⁹sus

C C⁹sus C⁷ F Fm⁶ C G⁹sus G⁷ C G⁹sus

Broadly D⁷ Gmaj⁹ G⁶ D⁹sus D⁷

Gmaj⁹ G⁶ Gm⁷ C⁷ Fmaj⁹ F⁶

A⁷ Dm A⁷ Dm G⁷-⁹sus G⁷

C G⁹sus C G⁹sus C G⁹sus C G⁹sus

C C⁹sus C⁷ 1. Fmaj⁹ Fm⁶ C G⁹sus G⁷

C G⁹sus G¹³ 2. Fmaj⁹ Dm⁷ C⁷ C G⁹sus G⁷ C

FUNNY HOW TIME SLIPS AWAY

By WILLIE NELSON

Moderately slow

F Bb

1. Well, Hel - lo there, _____ My, it's been a long, _____ long
 2. new love? _____ I hope that he's do - in'
 3. go now, _____ Guess I'll see _____ you _____ a -

F

time. _____ "How'm I do - in'?" _____
 fine. _____ Heard you told him _____ that you'd
 round. _____ Don't know when tho' _____ Nev - er

Bb F

Oh, I guess that I'm do - in' fine. _____ It's been so
 love him till the end of time. _____ Now that's the
 know when I'll be back _____ in town. _____ But re -

F F7

long now, _____ and it seems that it was
 same thing _____ that you told me, seems like
 mem - ber _____ what I tell you, that in

Bb6 G7

on - ly yes - ter - day. _____ Gee, ain't it
 just the oth - er day. _____ Gee, ain't it
 time you're gon - na pay. _____ And it's sur -

C7 Gm7 C7

FUN - NY _____ HOW TIME SLIPS A -
 FUN - NY _____ HOW TIME SLIPS A -
 pris - ing _____ HOW TIME SLIPS A -

1-2 F Bb F C7 3 F Bb F

WAY. _____ 2. How's your
 WAY. _____ 3. Got - ta
 WAY. _____

Tell Her For Me

Words and Music by
SELMA CRAFT
and MORTY CRAFT

The musical score is written on ten staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). Chord symbols are placed above the notes. The lyrics are written below the staves. The first staff has a repeat sign at the end. The second staff has a repeat sign at the end. The third staff has a repeat sign at the end. The fourth staff has a repeat sign at the end. The fifth staff has a repeat sign at the end. The sixth staff has a repeat sign at the end. The seventh staff has a repeat sign at the end. The eighth staff has a repeat sign at the end. The ninth staff has a repeat sign at the end. The tenth staff has a repeat sign at the end.

Staff 1: Fmaj7, Bdim, Gm7, C7, Gm7, C7
 TELL HER FOR ME I'm tired of cry - ing

Staff 2: Gm, Ebm7, C7, F
 TELL HER FOR ME I'm through feel - ing blue. You can

Staff 3: Am7-5, D+, Am7-5, D+, D7, Gm
 say that I'll nev - er cry a - gain, Nev - er beg for an - oth - er chance, you can

Staff 4: Dm7, G9, Dm7, G7, C7, Gm7, C7-5, C7
 say that I'll nev - er try a - gain for an off and on ro - mance. Oh.

Staff 5: Fmaj7, Bdim, Gm7, C7, Gm7, C7
 TELL HER FOR ME I'm glad it's o - ver.

Staff 6: Gm, Ebm7, C7, D7sus
 Thank her for dreams that nev - er came true.

Staff 7: D7, Am7-5, D+, D7
 And if she should say that it's so wrong to part, She'd

Staff 8: Gm, Gm7-5, F, Bdim add E, Gm7, C7-9
 like to start a - new. Please tell her to call, I may just feel that way

Staff 9: 1. F, D+, Gm7, Gm7-5, C7, C+ | 2. F, Abmaj7, Gm7, Gm7-5, Fmaj7
 too. too.

Blue, Turning Grey Over You

Words by
ANDY RAZAF

Music by
THOMAS WALLER

Chorus

My, how I miss, your ten-der kiss, and the won-der-ful things
you would do; I run my hands, Thru' silv-ry strands
'Cause I'M BLUE, TURN-ING GREY O-VER YOU,
You used to be, so good to me, That's when I was a nov-el-
ty; Now you have new thrills in view, found some-one new, Left me
BLUE, TURN-ING GREY O-VER YOU. YOU.

Sung by Frank Sinatra in the M-G-M Picture "ANCHORS AWEIGH"

I FALL IN LOVE TOO EASILY

Lyric by
SAMMY CAHN

Music by
JULE STYNE

Moderately

Chorus, Slowly (with feeling)

I Fall In Love Too Eas-i-ly, I fall in love too fast,
I fall in love too ter-ri-bly hard, For love to ev-ar
last. My heart should be well schooled 'Cause I've been
fooled in the past, And still I Fall In Love Too
Eas-i-ly, I fall in love too fast. fast.

POMP AND CIRCUMSTANCE

321

EDWARD ELGAR

The image displays a musical score for the piece "Pomp and Circumstance" by Edward Elgar. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The music is organized into nine staves, each containing a series of notes and rests, with various chords indicated above the staff. The chords are labeled as follows:

- Staff 1: G, D7, G
- Staff 2: C, G, A7, D, G
- Staff 3: A7, D, Em7, A7
- Staff 4: D, D7, G, D7, G
- Staff 5: C, G, A7, D
- Staff 6: G, A7, D, C
- Staff 7: D7, G, C, D7
- Staff 8: G, Em, Am7, D7, G

The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, as well as rests and ties. The overall style is characteristic of late 19th-century musical notation.

HAVE I TOLD YOU LATELY THAT I LOVE YOU?

Key of C (C-C)

Tune Uke
G C E AWords and Music by
SCOTT WISEMAN

Moderately

Refrain ^C ^{Fm} ^C ^{Edim} ^{G7}

1. HAVE I TOLD YOU LATE-LY THAT I LOVE YOU? Could I
 2. (Have I) told you late-ly how I miss you? When the
 3. (Have I) told you late-ly when I'm sleep-lag? Ev - 'rv

^C ^{C+} ^F

tell you once a - gain some - how. Have I told with all my heart and
 stars are shin - ing in the sky. Have I told you why the nights are
 dream I dream is you some - how. Have I told you who I'd like to

^C ^{Cdim} ^C ^F ^C ^{Edim} ^{G7} ^C ^{Fm} ^F ^C

soul how I a - dore you? Well dar-ling, I'm tell-ing you now.
 long when you're not with me? Well dar-ling, I'm tell-ing you now.
 share my love for - ev - er? Well dar-ling, I'm tell-ing you now.

^{C7+5} ^F ^C ^{Edim} ^{G7}

This heart would break in two if you re - fuse me, I'm no good with-

^C ^{C7+5} ^F

out you an - y - how. Dear, HAVE I TOLD YOU LATE - LY THAT I

^C ^{Edim} ^{G7} ^C ^{Fm} ^G ^C ^{C7+5} *Optional repeat*

LOVE YOU, Well, dar-ling, I'm tell-ing you now. This heart would

^{12.C} ^{Fm} ^G ^C ^{Fm} ^{Fine} ^C ^{Fm} ^C

now. 2. Have I now. 3. Have I

Two Guitars

Moderato

Arr. by Joseph H. Greener

U

B7 sw. Em

B7 Em

Am Em Am

F#m7 B7 Em

Bm D7 G B7 Em

Am Em B7 Em

Bm D7 G B7 Em

Am Em B7 Em

A Married Man

Moderato Tranquillo



(Stage version) A mar-ried man, a mar-ried man, I think of when I was a mar-ried man, For
(Popular version) A mar-ried man, a mar-ried man, How won-der-ful to be a mar-ried man, For



then I found life's pur- pose and its plan, Since time be- gan.—
now I know life's pur- pose and its plan, Since time be- gan.—



lone- ly man, I took a wife, And add- ed love and laugh- ter to my life, And
lone- ly man, I took a wife, And add- ed love and laugh- ler to my life, And



I knew then there's no one rich- er than A mar-ried man.— The
re- a- lized there's no one rich- er than A mar-ried man.— With



joys, the woes, the hap- pi- ness, We shared it all we two, And,
two to share each hap- pi- ness And two to bear each woe, Then,



Oh, the woes seemed so much less, And how the pleas- ures grew! — The
Oh, the woes seem so much less, And how the pleas- ures grow! — The



bach- e- lor, the bach- e- lor -- I've lived his life, and I have lived with her. Well,
bach- e- lor, the bach- e- lor -- I've lived his life, and I have lived with her. Well,



let him lead his so-called mer- ry life as best he can, — But,
let him lead his so-called mer- ry life as best he can, — But,



as for me, — I'd rath- er be — A hap- py man, con-
as for me, — I'd rath- er be — A hap- py man, con-



tent- ed man. A mar-ried man. A mar-ried man. —

"Little Brown Gal"

Words & Music by
LEE WOOD
DON McDIARMID
& JOHNNY NOBLE

Tune Uke
A D F# B

Moderato

To the Isles a-cross the blue Pa-ci-fic, — I've a con-stant long-ing to re-tur-n,

There's a reas-on that is quite spe-ci-fic. — some-one for whom I yearn: —

CHORUS

It's not the Isl-anda fair, that are call-ing to me, not the balm-y air, not the trop-ic-al sea, but it's a lit-tle brown gal in a lit-tle grass skirt, in a lit-tle grass shack, in Ha-wai-i. — It is-n't Wai-ki-ki, — nor Ka-me-ha-me-ha's Pal-i. not the beach boys free, — with their Hō-ō ma-li-ma-li, it's a lit-tle brown gal, in a lit-tle grass skirt, in a lit-tle grass shack, in Ha-wai-i. — thru that Isl-land won-der-land. She's broken all the ka-nes hearts. — its not hard to un-der-stand. — for that wa-hi-nē is a gal of parts; — ill be leav-ing soon. — but the thrill I'll en-joy, is not the Isl-land moon, — or the fish and the Poi It's just a lit-tle brown gal, in a lit-tle grass skirt, in a lit-tle grass shack, in Ha-wai-i. It's not the wai-i. —

In My Own Little Corner

Words by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Refrain (with tender expression)

In my own lit-tle cor-ner, in my own lit-tle chair, I can
C7 F Bb Eb B

be what - ev - er I want to be. On the wing of my -
C7 F Bb Eb B C7

fan - cy I can fly an - y - where And the world will
F D

o - pen its arms to me. I'm a young Nor - we - gian
A7(sus.) A7 F#m D Bm F#7

prin-cess or a milk - maid, I'm the great-est pri - ma don - na in Mi -
Bm D+ D Em7 A7

lan. I'm an heir-ess who has al - ways had her
D A E7

silk made By her own flock of silk - worms in Ja -
A Gm7 C7 F

pan. I'm a girl men go mad for, love's a
Eb Bb Eb C7

game I can play with a cool and con - fi - dent kind of
F Bb Eb C7

F7 B^b B^bm

air, Just as long as I stay in my own lit - tle

F B^b F B^b F Gm C7

cor - ner, All a - lone in my own lit - tle

1. F Gm7 C7 2. F

chair. In my chair.

Let Me Entertain You

Words by
STEPHEN SONDHEIM

Music by
JULE STYNE

Moderato

C Cdim G7 Dm7 G7 C

Let me en - ter - tain you, Let me make you smile.

C G7 Dm7 G7+

Let me do a few tricks, some old and then some new tricks, I'm ver - y ver - sa -

C C7 F Fm C Cdim

tile. And if you're real good, I'll make you feel good,

Dm7 D7 G7 C

I want your spir - its to climb. Just let me en - ter -

A9 G Cm6 A7 Dm A7 Dm G7 C7 E7 A7

tain you And we'll have a real good time, yes sir, —

Dm Cdim Dm G7 1. C Cdim Dm7 G7 2. C

We'll have a real good time. time.

Make Love To Me!

Moderately slow shuffle (with a beat)

Take me in your arms and nev-er let me go— Whis-per to me soft-ly while the
 moon is low— Hold me close and tell me what I want to know—
 Say it to me gent-ly let the sweet talk flow— Come a lit-tle clos-er
MAKE LOVE TO ME!— Kiss me once a-gain be-fore we
 say good night— Take me in your lov-in' arms and squeeze me tight—
 Put me in a mood so I can dream all night— Ev-'ry-bod-y's sleep-in' so it's
 quite all right— Come a lit-tle clos-er **MAKE LOVE TO ME!**
 When you're near, so help me dear— Chills run up my spine—
 Don't you know— I love you so— I won't be hap-py un-til you're mine—
 When I'm in your arms you give my heart a treat— Ev-'ry-thing a-bout you is so
 dog-gone sweet— Ev-'ry time we kiss you make my life com-plete—

Ba - by doll you know you swept me off my feet... Now's the time to tell you MAKE LOVE TO ME!

Chords: Bb, Cm7, F7, Cm7, F7, Cm7, Cdim

Young And Warm And Wonderful

Lyric by
HY ZARET

Music by
LOU SINGER

Slowly with great warmth

Voice

Young And Warm And Won - der - ful You are
all I dreamed you'd be. Dreams that
seemed im - pro - ba - ble All at once have come true, now I
see, Ev - ry search - ing heart finds its hap - pi -
ness; Love is on - ly a mat - ter of time.
Young And Warm And Won - der - ful, At last you're here, my love, And
love is mine. mine.

Chords: Eb, Bb7, Eb, Ab, Db, Bb7, Eb, Bb7, Eb, Gm, F7, Bb, Bb7, Gm, Abmaj7, Bb, Gm, Ebm6, G7b9, G7, Fm, Abm, Bb7b9, Eb, Bb7, Eb, Ab, Eb, Bb7sus, Bb7b9, Eb, Fm7, Bb7, Eb

Out Of My Dreams

Words by
OSCAR HAMMERSTEIN II

Music by
RICHARD RODGERS

Refrain

The musical score is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The lyrics are written below the staff, with some words hyphenated across lines. Above the staff, guitar chords are indicated with letters and symbols. The score is divided into two main sections: a Refrain and a Verse. The Refrain starts with a double bar line and a 'Refrain' label. The Verse follows the Refrain. The score ends with a double bar line.

Out of my dreams and in - to your arms I

long to fly I will

come as eve - ning comes to woo a wait - ing

sky. Out of my dreams and in - to the

hush of fall - ing shad - ows,

When the mist is low and stars are

break - ing through Then out of my dreams I'll

Chords: *F, F(sus.4), F, Emi., Emi.7, A7, Dmi., Dmi.7, G7, Bbm.6, F, Dmi.7, G, C, Gmi., Gmi.(sus.9), G7, Gm7, G7, F, F(sus.4), F, Em, Emi.7, A7, Dmi., Dmi.7, G7, Bbm.6, F+, F, Ami., F, C7(b9), C7, F(sus.4), F, D#m6, C7, F, F(sus.4), F.

B \flat B \flat (5 \flat) B \flat F F maj.7 Gm.7

go _____ In - to a dream _____

C7 $^{\circ}$ F E7(5 \flat) F

with you. _____ Fine

D mi. Interlude G7(9 \flat) C C maj.7 Dmi.7

Won't have to make up an-y more sto - ries You'll be

C maj.7 C6 Dmi. G7(9 \flat) C C maj.7

there! _____ Think of the bright mid-sum-mer night glo - ries

G D7 G G7 Dmi. G7(9 \flat)

we can share. _____ Won't have to go on kiss-ing a

C C maj.7 Ami.6 B7 B \flat 7

day - dream I'll have you _____

C9 A7 Dmi. Fmi.6 C C7

You'll be real _____ Real as the white moon lighting the

C Cdim. C7

blue. _____ D.S. al Fine

I'd Do It Again

Music and Lyrics by
MARIAN GRUDEFF
and RAYMOND JESSEL

Refrain



1. I'd do it a - gain, I'd
2. _____ (tacet) _____ I'd



do it a - gain! If love should ap - pear It is on - ly too clear—I'd pur -
do it a - gain! If love should come now, I would break ev - 'ry vow, I'd de -



sue it a - gain, And rue it; but then... I'd do it a -
fy it a - gain, De - ny it, and then... I'd try it a -



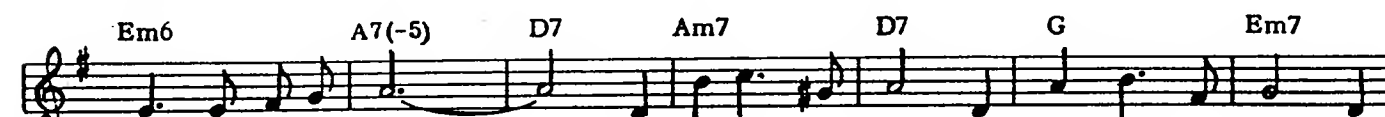
gain! _____ (2.) gain! _____ For tho' I tell my - self I've found the



cure, _____ And know that I've been weak and im - ma - ture, _____ And



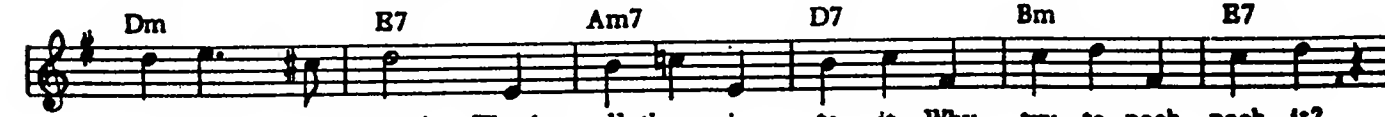
state my firm be - lief That I am glad that love is brief And when it ends it's a re -



lief--You can be sure _____ I'd do it a - gain, Go through it a - gain! Al -



though I in - sist That next time I'll re - sist, I'd sub - due it; But then... I'd



do it a - gain! That's all there is to it. Why try to pooh - pooh it?



I'd do it a - gain! _____ I'd



gain! _____

What A Night This Is Going To Be! ³³³

"Baker Street"

Music and Lyrics by
 MARIAN GRUDEFF
 and RAYMOND JESSEL

Chorus

The musical score for the chorus is written in G-flat major (three flats) and 4/4 time. It consists of 11 staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I was mad to say yes, But I'm glad, none the less; What a right this is go - ing to be! There's a dash! There's a dare! In the air, ev - 'ry - where! What a night this is go - ing to be! To - night's a night that's fraught with ex - cite - ment, To - night is a night meant for me! For to - For to - night I'm with him! Win or lose! Sink or night I'm with her! Who knows what might oc - swim! In or out! Wrong or right! What a Win or lose! night this is go - ing to be! I was be!"

Chord symbols: Fm7, Bb9, Fm7, Bb9, Fm7, Bb7, Ebmaj7, Eb6, Ebmaj7, Eb6, Fm7, Bb9, Fm7, Bb9, Fm7, Bb9, Gm7, C7, Fm7, Bb9, Gm7, C7, C7(+5), Fm7, Bb7, Eb, Eb6, Ebmaj7, Eb6, Eb, Eb6, Ebmaj7, Eb6, Eb.

Lyrics: I was mad to say yes, But I'm glad, none the less; What a right this is go - ing to be! There's a dash! There's a dare! In the air, ev - 'ry - where! What a night this is go - ing to be! To - night's a night that's fraught with ex - cite - ment, To - night is a night meant for me! For to - For to - night I'm with him! Win or lose! Sink or night I'm with her! Who knows what might oc - swim! In or out! Wrong or right! What a Win or lose! night this is go - ing to be! I was be!

"Baker Street"

Jewelry

(Jewel-ler-y)

Music and Lyrics by MARIAN GRUDEFF
and RAYMOND JESSEL

Chorus

1. Ooh! What jew-el-ler-y! Lots 'n lots of
2. Stock my jew-el-ry box Chock-a-block with

jew-el-ler-y! Hang it on me and no Christ-mas tree is half so grand!
lov-er-ly rocks. Stuff me pock-ets 'n stuff me socks and un-der-wear.

Look at 'em flash-ing! Is-n't it smash-ing! Look at 'em, look at 'em, Is-n't it dash-ing!

{ Give me glit-ter-y things, Em-er-alds and pearl-y strings,
Give me jew-el-ry, dear, Deck me out from 'ere to 'ere;

Ru-by rings on ev-'ry fin-ger of my hand!
Say I look like a chan-de-lier, But I don't care!

Look at them ban-gles! Look at them span-gles! Look at the way that they "din-gles 'n dan-gles"!

{ I'll wear them all the time, not on-ly for Sun-day best. Un-
Some folks need al-co-hol to get in the prop-er mood, But

less I've got my bau-bles on (my pret-ty lit-tle bau-bles on), I
all I need's my trin-kets on ({his} ink-y dink-y trin-kets on), And

feel un-dressed!
I'm half stewed!

Out See on me

Leices-ter Square, Dia-monds down to my der-ri-èrè! Ev-'ry-one there-'ll
out on the street, Drip-pin' jew-els from 'ead to feet! E-ven the mil-lion-

stop and stare, they'll all kow - tow! Don't show me cash, It's
 aires I meet 'll scrape and bow! Don't need no clothes,
 mere - ly pa - per and trash! E - nough o' that tom - fool - er - y!
 just rows and rows Of nice, shin - y jew - el - ler - y!
 But - ter me up with jew - el - ler - y! Clut - ter me up with jew - el - ler - y
 Cov - er me up with jew - el - ler - y! Smuv - ver me up with jew - el - ler - y

now!
 now!

Finding Words for Spring

"Baker Street"

Music and Lyrics by MARIAN GRUDEFF
 and RAYMOND JESSEL

Refrain
 tacet

Find - ing words for spring Is no eas - y thing; Still I'm sure I'd
 find few. What words would be right
 To de - scribe the night? Some - how I would find them
 too. How can one ex - plain Love's sweet splen - dor?
 The most ten - der words won't do. You must fall in
 love, Then you'll find that love Will ex - plain it - self
 to you. Find - ing words for you.

Faith

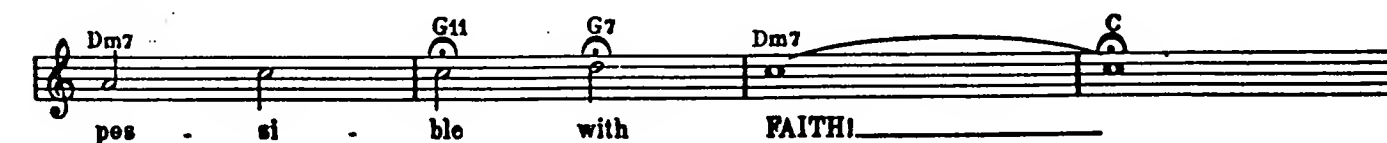
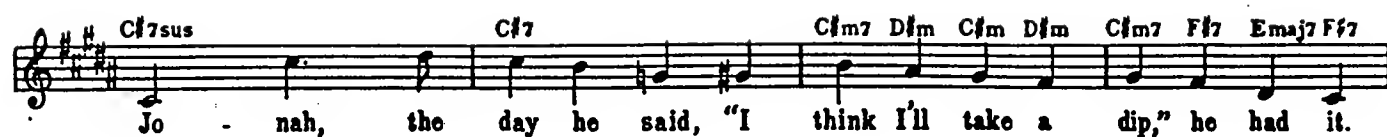
From the Broadway Musical "I HAD A BALL"

Lyric and Music by
JACK LAWRENCE
and STAN FREEMAN

Gospel style (*moderately bright*)

Chorus

B \flat 6 **B \flat 7** **E \flat maj7** **E \flat dim** **E \flat** **B \flat** **Cm7**
 FAITH, FAITH, broth-er, — FAITH, FAITH, sis - ter, 1. You're as
 2. You're as
B \flat **Cm7** **C \flat dim** **B \flat 7** **E \flat maj7** **F7(b9)** **B \flat** **B \flat 7**
 old as your doubts, But, broth-er, you're as young as your FAITH. —
 cold as your fears, But, broth-er, you're as warm as your FAITH. —
E \flat 6 **E \flat dim** **B \flat 6** **B \flat dim** **E \flat** **B \flat** **F7** **B \flat**
 Folks who lend cash all have it, Folks who save trash all have it,
 Folks who keep bees all have it, Folks who buy skis all have it,
C7sus **C7** **Cm7** **Dm** **E \flat** **Dm** **Cm7** **F7** **E \flat maj7** **F7**
 It's un - de - ni - a - ble that folks who or - der hash all have it.
 It's un - de - ni - a - ble that gam - blers on their knees all have it.
B \flat 6 **B \flat 7** **E \flat maj7** **E \flat dim** **E \flat** **B \flat** **Cm7** **B \flat** **Cm7**
 FAITH, FAITH, broth-er, — FAITH, FAITH, sis - ter, We can hope for some
E \flat maj7 **F7(b9)** **B \flat** **B \flat 7**
 char-i - ty, — As long as we got some FAITH. — Well, now, FAITH can give you
Gm7(b5) **E \flat m** **B \flat m** **Em7(b5)**
 wings to fly, The true FAITH can make you soar so high; Oh, yes, FAITH can let you
E \flat 9 **B \flat** **G \flat 7**
 touch the sky, — You can all solve the rid-dle of it, Just have a lit-tle of it.
B **E** **Fdim** **B** **E** **D \flat m** **C \flat m** **B**
 Cheap skates who don't tip all have it, No - ah on that trip sure had it.



To Life

From the new musical "FIDDLER ON THE ROOF"

Lyrics by
SHELDON HARNICK

Music by
JERRY BOCK

D7-9 D7 G7sus G7 Cm
 TO LIFE, TO LIFE, L' - chai - im! L' -

C7 Fm
 chai - im, L' - chai - im, TO LIFE! { 1. If you've been
 { 2. Life has a

Bb7 Ebmaj7 Abmaj7 Db Dbmaj7
 luck - y, then Mon - day was no worse than Sun - day was,
 way of con - fus - ing us, Bless - ing and bruise - ing us,

Bbm7 G7 D7-9 D7 G7sus G7
 Drink L' - chai - im TO LIFE, TO LIFE, L' -

Cm C7
 chai - im! L' - chai - im, L' - chai - im, TO

Fm Bb7 Ebmaj7
 LIFE! { 1. One day it's hon - ey and rai - sin cake,
 { 2. A gift we sel - dom are wise e - nough

Abmaj7 Db Dbmaj7 Bbmaj7 G7
 Next day a stom - ach ache, Drink L' - chai - im TO
 Ev - er to prize e - nough,

C C7 Fm Cm
 LIFE! _____ { 1. Our great men have writ - ten words of
 { 2. God would like us to be joy - ful,

D7 G7 Cm C7
 wis - dom to be used when hard - ship must be faced;
 E - ven though our hearts lie pant - ing on the floor;

Life o - blig - es us with hard - ship, So the words of wis - dom
How much more can we be joy - ful, When there's real - ly some - thing

should-n't go to waste. To us and our good
to be joy - ful for. TO LIFE! TO LIFE!

for - tune, Be hap - py, be health - y, long life!
chai - im, L' - chai - im, L' - chat - im, TO LIFE!

And if our good for - tune nev - er comes, Here's to what -
It gives you some - thing to think a - bout, Some - thing to

ev - er comes, } Drink L' - chai - im TO
drink a - bout, }

1. Cm 2. Cm G7 Cm
LIFE! TO LIFE!

Far From The Home I Love

From the new musical "FIDDLER ON THE ROOF"

Lyrics by
SHELDON HARNICK

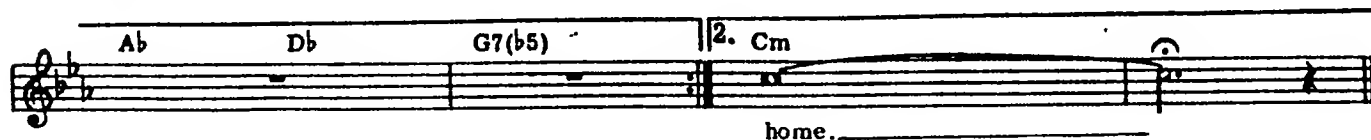
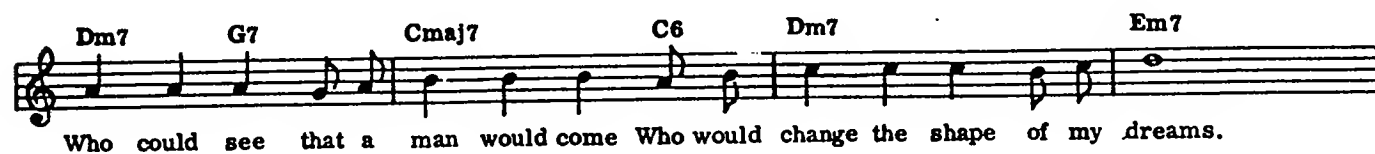
Music by
JERRY BOCK

Slowly, pensively

Chorus

How can I hope to make you un - der - stand Why I do what I do,

Why I must trav - el from a dis - tant land, FAR FROM THE HOME I LOVE.



GRANADA

(Fantasia Espanola)

By
DOROTHY DODD
and AGUSTIN LARA

Moderately Bright

§ C **E♭dim**

The dawn in day the sky greets the day with a sigh for Gra-
when day is done and the sun starts to set in Gra-

G7 **3**

na - da. For she can re - mem - ber the
na - da. I en - vy the blush of the

To Coda **♠**

Dm7 **G7** **C**

splen - dour that once was Gra - na - da.
snow - clad Si - er - ra Ne - va - da.

Em

It still can be found in the hills all a - round as I wan - der a - long

B7 **Em3**

En - tranc'd by the beau - ty be - fore me, En -

B7 **Em** **G7** **D. S. al** **♠ Coda**

tranc'd by a land full of sun - shine and flow - ers and song. And

♠ Coda

C **C7** **F6** **Fm6**

For soon it will wel - come the stars while a thous - and gul-

C **Fm6** **C** **Fm**

tars play a soft hab - an - er - a Then moon - lit Gra-

C **G7**

na - da will live a - gain the glo - ry of yes - ter - day ro - man - tic and

C **Fm** **C** **Fm** **C** **Fm** **C** **G7** **C**

gay.

MONTMARTE ROSE

Mont- marte Rose — Mont-marte Rose — How you smile thru your tears
no one
knows — while the vi - o - lin, plays it's song of sin, you're for-get-ting your
troubles in bright spark-ling bubbles. Isles you hold — were they told — would re-
veal your true heart of gold — For each leaf is a to- ken of some heart that's
bro- ken, in your gar- den my Mont - marte Rose —

THE TORCH

Gee — but it's tough, when the gang's gone home — Out on the cor- ner you
stand a - lone You've still got dough, but no place to go, — You're crav- ing wine-
women - and song — The gang leaves you flat with that same old stall and you
gaze at the ceiling and four bare walls, and your heart seems to scorch as you
car-ry the torch, and the gang's — gone — home —

Ev'rybody Has The Right To Be Wrong!

(At Least Once)

Lyric by
SAMMY CAHN

From the Broadway Musical "SKYSCRAPER"

Music by
JAMES VAN HEUSEN

Chorus

Ev-'RY-BOD-Y HAS THE RIGHT TO BE WRONG! At least once!

Ev-'ry-bod-y has the right to be dunce-like once-like.

Not be-ing too smart is no dis-grace.

What sets you a-part is smil-ing with egg-on your face.

It's na-ive to make be-lieve that you're right, it's not bright!

On-ly fools go walk-ing on thin ice, twice!

You and life can skip the strife, and you'll both get a-long.

All it takes is sim-ply say-ing, "You're wrong!" when you're wrong; And

EV-'RY-BOD-Y HAS THE RIGHT TO BE WRONG!

It can be a real de-light to be, And I'd fight-fight for the right to be wrong! At least once!!!

Chorus

Ev-'RY-BOD-Y HAS THE RIGHT TO BE WRONG! At least once!

Ev-'ry-bod-y has the right to be dunce-like once-like.

Not be-ing too smart is no dis-grace.

What sets you a-part is smil-ing with egg-on your face.

It's na-ive to make be-lieve that you're right, it's not bright!

On-ly fools go walk-ing on thin ice, twice!

You and life can skip the strife, and you'll both get a-long.

All it takes is sim-ply say-ing, "You're wrong!" when you're wrong; And

EV-'RY-BOD-Y HAS THE RIGHT TO BE WRONG!

It can be a real de-light to be, And I'd fight-fight for the right to be wrong! At least once!!!

GAMES THAT LOVERS PLAY

(EINE GANZE NACHT)

Original German Text by

Gunter Loose

English Lyric by

LARRY KUSIK and EDDIE SNYDER

Moderately

Music by

JAMES LAST

There are games that man - y fool - ish lov - ers
Some-times lov - ers hurt each oth - er tell - ing

play, Blind-ly chas-ing hap - py end - ings, come what may;
lies, Act-ing out cha - rades be-hind their smil - ing eyes;

Nev-er car-ing who gets hurt a - long the way, Let's not play those
If you love me, dar-ling, you must re - al - ize, We can't play those

Games That Lov-ers Play. Games That Lov-ers Play.

When I whis - per I'll be yours e - ter - nal - ly, In my heart I

feel our love is meant to be; It's not just to have you share one

dream with me, I'm not play - ing Games That Lov-ers Play.

I want so to let my heart be - lieve in you,

Let your kiss - es bring me thrills I nev - er knew;

But I must be sure you feel the way I do,

Let's not play those Games That Lov - ers Play.

THE WISHING DOLL

(From The United Artists Motion Picture "HAWAII")

Lyric by
MACK DAVID

Music by
ELMER BERNSTEIN

Tenderly

A wish-ing doll, a wish-ing doll, long, long a-go I had a wish-ing doll, A
rag-ged-y, tag-ged-y lit-tle old scrag-ged-y wish-ing doll. And
ev-'ry wish I'd wish would be for my rag-ged-y, tag-ged-y lit-tle old scrag-ged-y
wish-ing doll. I'd see two fleec-y clouds ca-ress and
they'd be-come a snow white par-ty dress for my wish-ing doll, And
ev-'ry rain-bow way up there be-came a silk-en rib-bon for the hair of my
wish-ing doll. And then one day, one day there'd be a
par-ty dress and rib-bons just for me, And not for my rag-ged-y
lit-tle old scrag-ged-y wish-ing doll. For she had wished them
all for me, My rag-ged-y, tag-ged-y lit-tle old scrag-ged-y
wish-ing doll.

THEME FROM "THE SAND PEBBLES"

(AND WE WERE LOVERS)

Lyrics by
LESLIE BRICUSSE

Moderately

Music by
JERRY GOLDSMITH

G11 Cmaj7 C Fmaj7 Cmaj7
 I saw you smil - ing, as if I could for - get,
 C G11 Cmaj7 G7 Cmaj7
 And we were lov - ers the mo - ment that we met,
 C7 Fmaj7 C7 F
 And we would wan - der, con - tent to wan - der,
 F7 Bbmaj7 F7
 thru the gold - den sum - mer with noth - ing to re -
 Bbmaj7 G11 Cmaj7
 gret. And we were hap - py
 C Fmaj7 Cmaj7 C G11
 that mo - ment in our lives, And thru my
 Cmaj7 G7 Cmaj7
 sad - ness that hap - pi - ness sur - vives,
 C7 Fmaj7 Dm6
 And I'll re - mem - ber as the years go
 Em7 Eb Dm7 G11
 by, Till the day I die that we were
 1. Cmaj7 Fm6 Cmaj7 C G11 2. C6
 lov - ers. And we were lov - ers,
 G7-9 C6 G7-9 Cmaj7
 You and I.

Love Theme From "The Sandpiper"

(THE SHADOW OF YOUR SMILE)

Lyric by
PAUL FRANCIS WEBSTER

Music by
JOHNNY MANDEL

Moderately (in slow 2) Rubato (in 2)

C6 F6 C6(9) C6

One day we walked a -

Dm7 G7-5 Cmaj7 C6 C#m7 F#m7

long the sand. One day in ear - ly spring. You held a pip - er

Bm7 E7 D6 A6(9) Gm7 A7-9

in your hand to mend its bro - ken wing. Now I'll re - mem - ber

Dm Dm7 Bm7-5 E7 Bb9 Am9 Am Am7 Cdim

man - y a day and man - y a lone - ly mile. The ech - o of a

Bm7 Em7 Am7 D7 C6 G6(9)

pip - er's song the shad - ow of a smile.

Chorus

Moderately (slow 4) F#m7 B7 F

The Shad - ow Of Your Smile when you are

Em A9 Am7

gone Will col - or all my dreams and

D7 Ab7-5 G Cmaj7(9)

light the dawn. Look in - to my

F#m7-5 F#m7 B7 B7-9 Em Em7

eyes my love and see All the love - ly

C#m7-5 F#7 C7 C9 F#m7 B9 Tacet

things you are to me. Our wist - ful lit - tle

F#m7 B7 F Em A9

star was far too high. A tear - drop kissed your

Am7 D9 Cdim Bm7-5 E7-9 E7-9

lips and so did I. Now when I re -

Am7 Cm7 F13 Bm7 F9-5

mem - ber spring All the joy that love can bring,

Bm7 E7-9 A13 Eb9-5 Am7 Cm D7-9

I will be re - mem - ber - ing The Shad - ow Of Your

1. G6 Tacet 2. G6

Smile. The Shad - ow Of Your Smile.

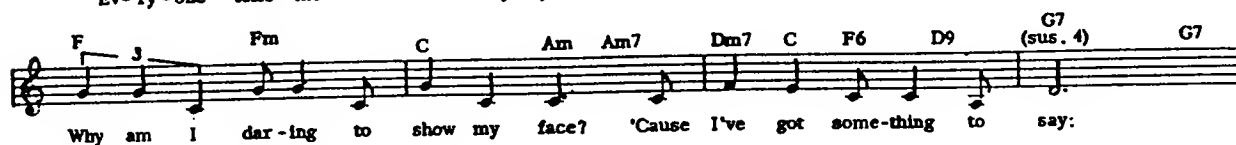
YOU'RE GONNA HEAR FROM ME

From the Warner Bros. Picture "INSIDE DAISY CLOVER"

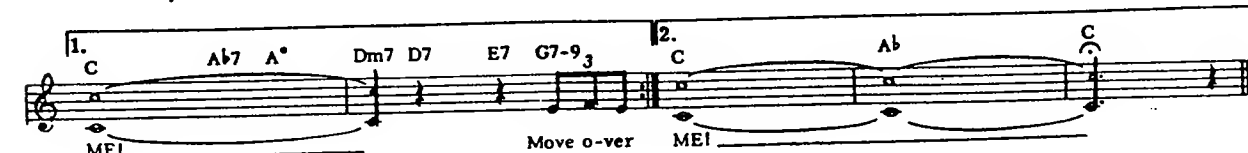
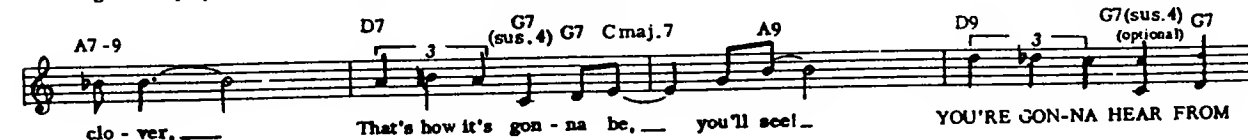
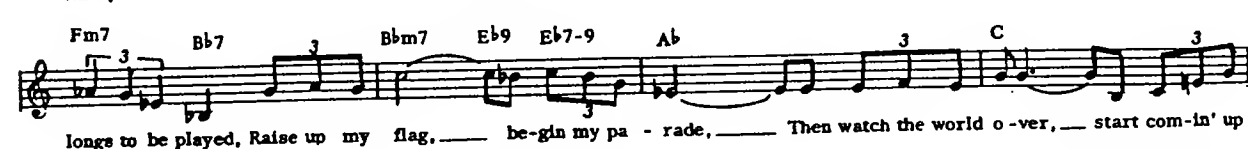
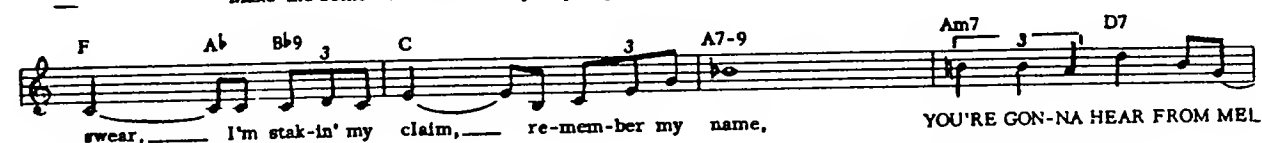
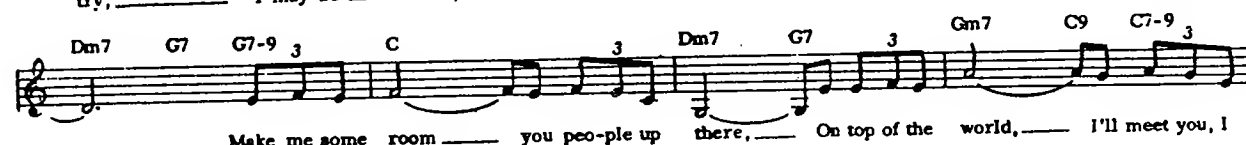
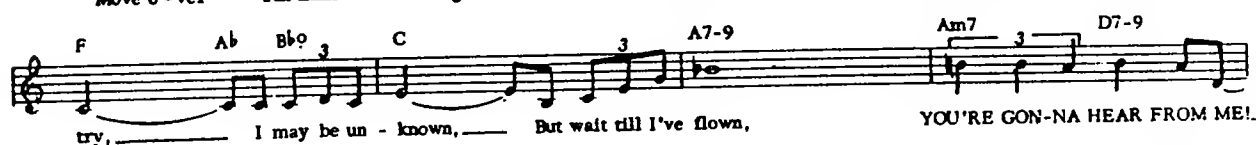
Lyric by DORY PREVIN

Music by ANDRÉ PREVIN

Verse ad lib.



Refrain - Slowly, but rhythmically



From the 20th Century-Fox Technicolor Musical Billy Rose's DIAMOND HORSESHOE

THE MORE I SEE YOU

Words by
MACK GORDON

Music by
HARRY WARREN

Andante

Verse

Each time I look at you is like the first time, — Each time you're
near me, — the thrill is new. — And there is noth - ing that I would - nt
do for — the rare de - light of — the sight of you. For; —

Refrain with feeling

THE MORE I SEE YOU, — The more I want you. — Some-how this
feel - ing — just grows and grows. — With ev - 'ry sigh I be -
come more mad a - bout you, — more lost with - out you — And so it
goes — Can you im - ag - ine — how much I'll love you, —
— THE MORE I SEE YOU — as years go by? — I know the
on - ly one for me can on - ly be you. — My arms won't free you, —
— my heart won't try. — THE MORE I try. —

ALL

(English version of "Una Moglie Americana")
Theme of the film "Run For Your Wife"

English lyric by
RAYMOND JESSEL and MARIAN GRUDEFF
Italian lyric by NICO FIDENCO

Music by
NINO OLIVIERO

Lentamente

A♭maj7 **Gm7** **C7** **Fm** **Fm7**

All the words I can re - call Could nev - er cap - ture
E se un gior - no fi - ni - rà l'a - mo - re che con

B♭m **B♭m7** **E♭7** **Cm7** **B7** **B♭7** **A7**

all The love - li - ness of you.
me cre - de - vi sen - za fi - ne.

A♭maj7 **Gm7** **C7**

All the phra - ses I might sigh Could
No, non chie - der - mi per - ché io

Fm **Fm7** **B♭m** **B♭m7** **E♭7**


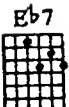

nev - er tell you why I want so much to
for - se lo sa - prò ma lo - vor - rò - na -

D♭m **A♭** **D♭m** **A♭** **G7**



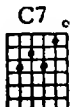
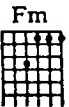
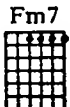
hold you And en - fold you. All your love
scon - de - re, per sem - pre, Per - do - na - mi

Cm **Fm7** **B♭7** **Fm7** **B♭7**



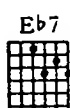
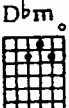

Bring to me. Come to me!
io vor - rei ma non so

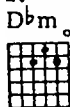

Cling to me! And I prom-ise you that All my
 dir - te - lo. E *seym*

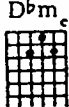

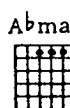






life I'll give my all, No task will be too
 gior - no tu ve - drai *cheil* cie - lo pian - ge -

small And noun - ing be a - bove me If you
 ra sa - ra so - lo per no - i, *pe - er*

1.  
 love me. love me.
 no - i. no - i.

2.   

By JOHN D. LOUDERMILK

The Language Of Love

Moderato


 VERSE

Oh,

two lov - ers parked on lov - ers's lane Just a watch-in' the stars a - bove.

They don't have to say a thing They're speak-ing THE LAN-GUAGE OF LOVE

CHORUS

Ooo-be do-be do-be doo Oo-be do-be do-be doo Oo-be do-be do-be

Do-be do-doo Do-be do-do 'n' do - doo oh, ooo




Do-be do-be do-be do-be do-doo Oo be do-do 'n' do - doo

Wish Me A Rainbow

Music and Words by
JAY LIVINGSTON
and RAY EVANS

Moderato

E♭

Wish me a rain-bow, and wish me a star. All

B♭7

this you can give me, wher - ev - er you are; And

dreams for my pil - low, and stars for my eyes, And a

E♭maj9 **E♭6** **E♭**

mas - quer - ade ball where our love wins first prize. Wish me red

ros - es, and yel - low bal - loons, and black se - quins whirl - ing to
car - ou - sels

B♭7

gay danc - ing tunes. I want all these treas - ures; The

most you can give. So, wish me a rain - bow as

E♭maj9 **E♭6** **A♭** **E♭** **B♭7**

long as I live! All my to - mor - rows de - pend on your

E♭ **B♭7** **1. E♭** **B♭7**

love. So, wish me a rain - bow a - bove.

E♭ **B♭7** **2. E♭** **B♭7** **E♭**

bove.

PEOPLE LIKE YOU

Words and Music by
LARRY KUSIK and
EDDIE SNYDER

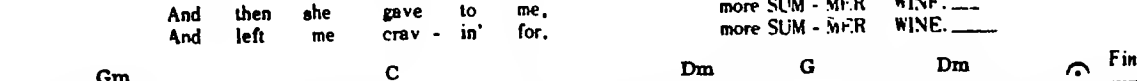
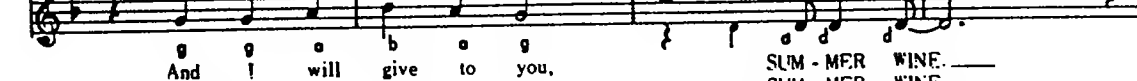
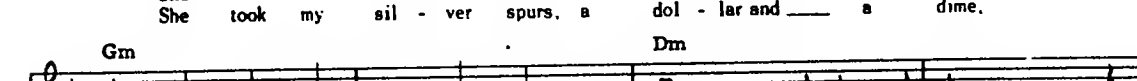
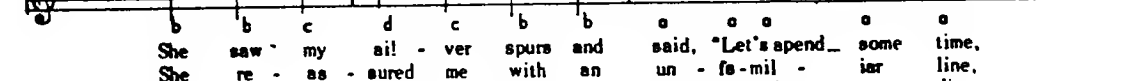
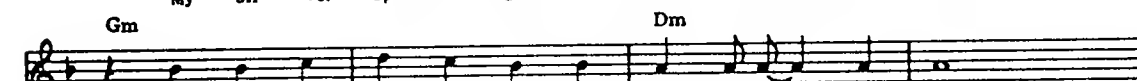
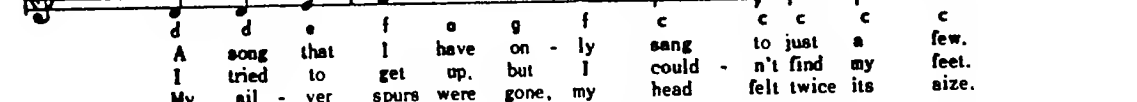
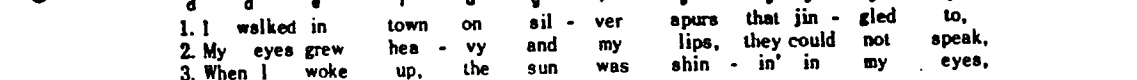
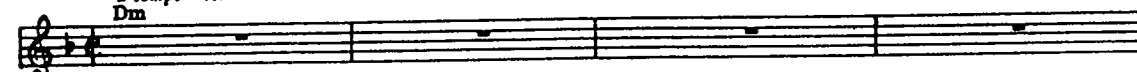
Moderately

F Edim F7 Bb
 Oh yes, it's Peo - ple Like You who make life worth - while for
 F C7
 peo - ple like me, And that's why peo - ple like me fall in
 F Bb F
 love with Peo - ple Like You.
 C7
 It's such a good feel - in' to wake up and know
 (Life used to be) lone - ly, no ros - es and wine,
 F C7
 That some - bod - y's heart goes
 But now that's all o - ver
 F F7
 wher - ev - er you go, That some - bod - y's wait -
 since you said you're mine, When some - bod - y loves
 Bb C7 F
 ing with a sweet ca - ress To bring you hap - pi - ness.
 you all at once you see, How beau - ti - ful life can be.
 Edim F7 Bb
 Oh yes, it's Peo - ple Like You who bring sun - ny skies to
 Oh yes, it's Peo - ple Like You who make life worth - while for
 F
 peo - ple like me, And that's why
 peo - ple like me, And that's why
 C7
 peo - ple like me lose their hearts to Peo - ple Like You.
 peo - ple like me fall in love with Pec - ple Like You.
 1. F Bb F 2. F Bb F
 Life used to be

SUMMER WINE

By LEE HAZLEWOOD

Moderately, with much feeling

Voice *ad lib tempo**a tempo - Moderato*Verse (*ad lib tempo*)

Gm Dm

g g a b a g d d d

And I will give to you. SUM - MER WINE. —

Gm C Dm G Dm G To Refrain

g e c d

Oh, — SUM - MER WINE. —

SOMEONE NICE LIKE YOU

Moderately F (from the Broadway Musical "Stop the World-I Want to Get Off")

Dm7 Gm7 C7

mf Why did Some - one Nice Like You (Ev - ie, —
You ask why did some - one nice (sweet - heart, —
like me —

F F#dim Gm7 C7 D7-9 Gm7 Eb9

Have to love some - one like me? — When I think of all —
Have to love some - one like you — And you men - tion all —

D7 Am7 F#dim Gm7 Adim Gm7 G7 Dm7 G7

— the men you could have loved, — the men you should have loved — who would have
— the men I could have loved, — the men I should have loved — who would have

Gm7 C9 E C7 F Dm7 Gm7 C7

loved you. — You're worth so much more than me (Ev - ie, —
loved me. — May - be Sig - mund Freud could tell (sweet - heart, —
you why —

F Dm7 Gm7 C7 C9 Am E Cm7 F7 Cm7 F9

— Be - lieve you me (Ev - ie, — You know that's true And if we
— I love you till I die, — The way I do But who wants

Bbmaj7 Eb9 A+ A+7 Dm Dm7 D7-9

could live twice — I'd make life par - a - dise — for some - one
Freud's ad - vice — I'm sure it works with mice — But not with

Gm7 1. F6 Gm7 Bbm6 Gm7 C7 2. F6 Bbm6 F6

real - ly nice — like you. — You. —
Some - one Nice — Like

THE FIRST WORD

By BOB TUBERT
and BILLY SHERRILL

Moderately slow

What shall I teach this sweet babe of mine? He still thinks the
sun al-ways shines. What can I do to arm him
so this big world won't harm him? — THE

a tempo moderato

1. FIRST WORD I'll teach him is "love."
2. FIRST WORD I'll teach him is "love."
3. FIRST WORD I'll teach him is "love."

I can just reach him with love. When he grows
please let me reach him with love. No oth-er
Some-how I know I'll reach him with love. When he grows

3rd Time

up to be a man, then I know he'll un-der-
word to means a thing; love can teach his heart to
up to be a man, then I know he'll un-der-

1. stand if THE FIRST WORD I teach him is love. THE

2. sing: So THE FIRST WORD I'll teach him is love. There'll be

right words and wrong words, weak words, and strong words; and these he will

hear ev - 'ry day; Glad words and sad words. good words - and

bad words; Oh, please let him hear what I say; THE

stand. Yes, THE FIRST WORD I'll teach him - is "love."

CHANGES

Moderate tempo

Words and Music by
PHIL OCHS

1. Sit by my side, come as close as the
2. Green leaves of sum - mer turn red in the
3. Scenes of my young years were warm in my
4. world's spin - ning mad - ly, it drifts in the

air, Share in a mem - 'ry of grey, And
fall, To brown to yel - low they fade, in the
mind, Vis - ions of shad - ows that shine, And
dark, Swings through a hol - low of haze, A

wand - er in my words, And dream a - bout the
then they have to die, Trapped with - in the
one day I re - turned, And found they were the
race a - round the stars, A jour - ey through the

pic - tures that I play, of chang - es.
cir - cle time par - ade, of chang - es.
vic - tims of the vines, of chang - es.
un - i - verse a - blaze with chang - es.

1. 2. 3. 4.
C G

2. —
3. —
4. The

STANDING IN THE SHADOWS OF LOVE

Words and Music by
EDDIE HOLLAND
LAMONT DOZIER
BRIAN HOLLAND

Medium Rock

Am G

Stand - ing in the shad - ows of love, I'm get - ting
Stand - ing in the shad - ows of love, I'm get - ting

F E E7 Am

read - y for the heart - aches to come, Can't you see me, Stand - ing in the shad - ows of love,
read - y for the heart - aches to come, Don't you see me, Stand - ing in the shad - ows of love,

G F E E7

I'm get - ting read - y for the heart - aches to come, I want to
Try my best to get read - y for the heart - aches to come,

F C F

run, but there's no place to go, 'cause heart - aches will fol - low me I know,
All a - lone I'm des - tined to be, with mis - er - y my on - ly com - pa - ny,

C F C

With - out your love, the love I need, it's the be -
May come to - day, it might come to - mor - row, but it's for

F C Dm 3

gin - ning of the end of me, 'Cause you're tak - ing a - way all my rea - sons for
sure I ain't got noth - ing but sor - row, Now don't your con - science kind of both - er

A 3 Bbdim

liv - ing, When you pushed a - side all the love, I been giv - ing, now wait a min - ute,
you, How can you watch me cry af - ter all I done for you, Hold on a min - ute.

Am

Did - n't I treat you right now ba - by did - n't I. Did - n't I do the best I could now
Gave you all the love I had now did - n't I. When you need - ed me I was al - ways there now

1. 2. F

did - n't I so don't you leave me: was - n't I? I'm stand - ing here watch - ing you go.

C F C

Girl you know that I'm gon - na need you so, I'm try - ing

F C F

hard not to cry out loud you know cry - ing, it ain't gon - na help me

C Dm 3

now, What did I do to CAUSE all this grief, now what did I

say to make you want to leave now wait a min-ute. Gave my heart and soul to you now
 did-n't I, and did-n't I al-ways treat you good now did-n't I.

D.S. and fade (Lyric 2) 8

20th Century-Fox presents The DINO DE LAURENTIIS Production of "THE BIBLE"

THEME FROM "THE BIBLE"

By
TOSHIRO MAYUZUMI

Slowly

F Bbm Fm G7 G7-9 C7-9

F F7 Bbm

Gm7-5 Gb C7-9 F

Bbm7 Eb7 Ab Abm7 Db7 Gb

C Fm Db Bbm7 Fm C7

F Bbm Fm G7 G7-9 C7-9

F F7 Bbm

Gm7-5 Gb C7-9 F

rall. e dim.

THE CONSTANT RAIN

(CHOVE CHUVA)

English Lyric by
NORMAN GINBEL

Original Portuguese Words and Music by
JORGE BEN

Moderate Samba

tacos Cm F7 Bb6

CHO - VE CHU - VA, Con - stant is the rain.
CHO - VE CHU - VA, cho - ve sem pa - rar.

Gm Cm F7 Bb6

CHO - VE CHU - VA, End - less is the pain.
CHO - VE CHU - VA, cho - ve sem pa - rar.

Gm Cm7 F7

As I stand here and re - mem - ber That once, our hearts were
Pois eu fa - zer a - ma pre - ce Pra Deus nos - sos Se -

Bb Cm7

one And ev' - ry day was spring to me, Till (he)
nhor Pra chu - va pa - rar De (she)

Cm7 F7 Bb Cm7 F7

left and took a - way the sun. Now the days are lone - ly. The song of love is
lhar o meu di - vi - nã - mor que é mi - to lin - do é mais que o in - fi -

Cm7 F7 Cm7 F7 Bb

still, They say that I'll for - get (her) But I say I nev - er will, And it hurts with such a
ni - to é pu - ro é be - lei - no - cen - te co - mo a flor. Por fa - vor chu - va ru -

Cm7 F7 Bb

pain To be a - lone, and lone - ly in the rain.
im Nao mo - lhe mais o meu a - mor as - sim.

Gm Cm7 F7

And it hurts with such a pain to be a - lone, and lone - ly in the
Por fa - vor chu - va ru - im Nao mo - lhe mais o meu a - mor as -

Bb Gm Cm F7

rain. CHO - VE CHU - VA, con - stant is the
si - im. CHO - VE CHU - VA, cho - ve sem pa -

Bb6 Gm Cm F7

rain. CHO - VE CHU - VA, End - less is the
rar. CHO - VE CHU - VA, cho - ve sem pa -

1. Gm Bb Gm

pain. _____ CHO - VE CHU - pain. _____
 rar. _____ CHO - VE CHU - rar. _____

RUBY TUESDAY

Words and Music by
 MICK JAGGER and
 KEITH RICHARD

Moderate tempo

Bbm Ab Gb Ab7 Db

She would nev-er say where she came from.
 Ques - tion why she needs to be so free.
 "There's no time to lose." I need her say.

Bbm Ab Gb Ab

Yes - ter-day don't mat-ter if it's gone.
 She'll tell you it's the on - ly way to be.
 Cash your dreams be - fore they slip a - way.

Bbm7 Eb7 Ab

While the sun is bright or
 She just can't be chained to a
 Dy - ing all the time

Bbm7 Eb7 Ab7 Db

in the dark-est night, no one knows
 life where noth-ing's gained and noth-ing's lost
 lose your dreams and you will lose your mind

Ab

she comes and goes.
 at such a cost.
 ain't life un - kind?

With a strong beat

Db Ab7 Db Ab7

Good - bye, Rub - y Tues - day, who could hang a name.

Db Ab7 Db7 Gb

on you? When you change with ev - 'ry new day.

Ab7 D> 1. Absus 2. Absus 3. Absus

Still I'm gon - na miss you. Don't

Bbm Ab Gbmaj7 Ab7 Dbsus Db

THE APPLE TREE

(Forbidden Fruit)

From the Musical Production, "THE APPLE TREE"

Lyrics by
SHELDON HARNICK

Music by
JERRY BOCK

Rhythmically E7(b9)

Lis - ten

close - ly, Let me fill you in.

Chorus Am7(b5) D7(b9) G

1. A - bout the rich, ripe, round, red, ros - y ap - ples they call for - bid - den fruit,
sweet and juic - y lus - cious bite of this not for - bid - den fruit,

Bm7(b5) E7 Am7(b5) D7(b9) G

What I'm a - bout to say is con - fi - den - tial, so prom - ise you'll be mute.
You'll see your mind ex - pand and your per - cep - tions grow more and more a - cute.

Bm7(b5) E7 F Eb

Be - cause if ev - 'ry crea - ture in the gar - den knows, They'll come 'round like
And you can teach him plumb - ing and phi - los - o - phy, New tech - niques for

Db

hun - gry buf - fa - los And in no time there'll be none of those
glaz - ing pot - ter - y, Wood - craft, first - aid, home e - con - o - my,

E7

pre - cious ap - ples left for you and me. Now in the
Mad - am, Ad - am will be o - ver - joyed! When he be -

Am7(b5) D7(b9) G Bm7(b5) E7

av - 'rage ap - ple, you're ac - cus - tomed to skin, seeds, flesh and core, But you will
comes a - ware of your at - tain - ments, he'll beam with lov - ing pride, And he will

Am7(b5) D7(b9) G

find that these are spe - cial ap - ples that give you some - thing more.
say, "O, Eve, you're in - dis - pen - sa - ble! Please don't leave my side!"

Bm7(b5) E7 Am7(b5) D7

Why, ev - 'ry seed con - tains some in - for - ma - tion you
And with your nif - ty new - found ed - u - ca - tion, he'll

Bm7(b5) E7 C#m7(b5) F#7 To Coda

need to speed your ed - u - ca - tion, The seeds, in - deed, of all cre - a - tion are
rel - ish ev - 'ry con - ver - sa - tion, Why you'll be Ad - am's in - spi - ra - tion this

Bm7(b5) E7(b9) Am E7(b9)

have Whv be fool - ish my dear. Come with

Am E7(b9) Am6 E7

me to that tree. 2. With ev-'ry

Coda C

Bm7(b5) E7(b9) Am6

way! Just an ap - ple a day,

E7(b9) Am6 E7(b9) Am6

Wait and see, Come with me

E7(b9) Am

To that tree! Now!

Words by
JAY LIVINGSTON
and RAY EVANS

Paris Smiles

Music by
MAURICE JARRE

Moderato

C G G7sus G7 G

1. Par - is smiles and the world is young, in a
2. { Once you've danced un - der Par - is skies you have
I re - call by the riv - er lights trem - bling

F Fmaj9 F6 C G C

mil - lion hearts bells are ring - ing. Par - is weeps
left your heart in her keep - ing. Once you've known
sum - mer nights so ful - fill - ing. Have you changed?

G7 C Csus C Cmaj9 C6

- and the world is old, from a mil - lion lips there's no
- ev - 'ry sweet sur - prise you will feel her joys and her
- Are you still so warm? Are your o - pen arms still so

G F

sing - ing. Par - is greets the morn - ing with a
weep - ing. Par - is friend and lov - er, you were
will - ing?

G C G

flow - er in her hair; Par - is
so light heart - ed then. Some - day

F 1. C

- in the eve - ning sings a love song ev - 'ry -
- I'll dis - cov - er Par - is

2. G G9 G7 C

where! smil - ing once a - gain.

364 Love Me With All Your Heart

English Lyric by
MICHAEL VAUGHN
Spanish Lyric by
MARIO RIGUAL

(Cuando Calienta El Sol)

Music by
CARLOS RIGUAL

Moderately slow, with firm beat

D Bm F#m

LOVE ME WITH ALL YOUR HEART, — That's all I want, love; —
Cuan - do ca - lien ta el sol — a - qui en la pla - ya —

G6 A7 D B7

Love me with all of your heart or not at all; —
sien-to tu cuer-po vi-brar cer-ca de mi, —

Em Em7 A7 D Bm

Just prom-ise me this: — that you'll give me — all your kiss-es — Ev-'ry
es tu pal - pi - tar — es tu ca - ra — es tu pe - lo — son tus

F#m G A A7 F#m7 A7

win-ter — ev-'ry sum-mer, — ev-'ry fall;
be-sos — me es-tre-mez-co - o - o - o;

D Bm F#m

When we are far a-part — or when you're near me, —
Cuan-do ca-lien-te el sol — a-qui en la pla - ya, —

G6 A7 D B7 Em Em7 A7

Love me with all of your heart as I love you; — Don't give me your love for a
sien-to tu-cuer-po vi-brar cer-ca de mi, — es tu pal - pi - tar — tu re-

D Bm F#m G

mo-ment or an ho - ur — Love me al-ways — as you loved me — from the
cuer-do mi lo- cu- ra — mi de - li - rio — me es-tre-mez-co - o - o -

A A7 D Bm Em7 A7

start, With ev-'ry beat of your heart. —
o Cuan-do ca-lien-ta el sol. —

2 D Bm Em7 D

heart. —

BERNIE'S TUNE



 In the park, in — the dark, Un-der-neath the moo - - - oon. —
 Hark the lark. In — the park, Cra-zy as a loo - - - oon. —



 Heard a boy And — a girl Hum-min' BER-NIE'S TU - - - NE. —
 In a tree Skill - ful-ly Sing-in' BER-NIE'S TU - - - NE. —



 Went to sleep count-in' sheep, By a blue la - goo - - - oon. —
 Lit - tle kids go — to school Sing-in' BER-NIE'S TU - - - NE. —



 Heard a frog, On — a log, Croak-in' BER-NIE'S TU - - - NE. —
 Gurg-lin' brooks, Bub - blin' pools, Bab-ble BER-NIE'S TU - - - NE. —



 It's so ea - sy to whist - le, — It's so ea - sy to sing. —
 You don't have to read mu - sic, — You don't have to be smart. —



 E - ven hum-ming birds hum — it, — It's the thing. —
 Ber - nie said you can sing — it, — From the heart. —



 Of - fice clerks, So - da jerks Picked it up so soo - - - oon. —
 So if you Hap - pen to Get the urge to croo - - - oon. —



 Mil - lion-aires, e - ven squares, Whistle BER-NIE'S TU - - - NE. —



 Take a tip, Man — get hip, Make it BER-NIE'S TUNE. —

20th Century-Fox Presents Ivan Foxwell's Production "THE QUILLER MEMORANDUM"

Theme From "The Quiller Memorandum" (Wednesday's Child)

By
JOHN BARRY
and
MACK DAVID

Moderately, with expression

Gm Cm F7
 Wednes - day's Child is a child of woe;

Bb Bb7
 Wednes - day's Child cries a - lone, I know; When you

Eb D7 Gm Cm
 smiled just for me, you smiled; For a while I for-

Gm D D7 Gm Cm Gm Gm
 got I was Wednes - day's Child. Fri - day's child wins at

Cm F7 Bb
 love, they say; In your arms Fri-day was my

Bb7 Eb D7 Gm
 day; Now you've gone, well, I should have known, I am

Cm Gm D D7 Gm
 Wednes - day's Child, born to be a - lone.

The 59th Street Bridge Song

(FEELIN' GROOVY)

**Words and Music by
PAUL SIMON**

Moderate

no deeds to do, no prom-is-es to keep. I'm dap-pled and drow-sy and

read - y to sleep. Let the morn - ing - time drop all it's pet - als on me.

Life. I love you, All is groov - y. _____

Eb Bb Cm7sus Bb Eb Bb Cm7sus Bb

Time Alone Will Tell

(NON PENSARE A ME)

English Words by NORMAN NEWELL
Italian Words by ALBERTO TESTA

Music by
EROS SCIORILLI

Time _____ a-lone will tell _____ My love for
Non _____ pen-sa-re a me, _____ con-tin-ua

you will nev-er end, Al-though I know _____ that you must
pu-re la tua stra-da sen-za mai _____ pen-sa-re a

go. Fate, _____ that let us meet, _____ Was in-dis-
me. Tan - to, co-sa vuoi, _____ c'è sta-ta

creet to let me fall in love with you.
so-low-na pa-ren-te-si fra noi.

Time _____ may change the world, _____ But I could nev-er change the world we used to
For - se pian-ge-rò _____ mai qual-che mo-do, be-neg ma-le, tu ve-

know, _____ I love you so, Time _____ a-lone will
drai, _____ mi ar-range-rò, an - che se mai

tell _____ For no-one else could be as won-der-ful as you. I'll
più _____ sa-rò fe-li-ce co-me quan-do c'è-ri tu. La

go on, so lone-ly now, But los-ers must go on some-
ri-lu con-li-nue-rà, il mon-do non si fer-me-

how. Time _____ a-lone will tell _____ You'll al-ways
rà. Non _____ pen-sa-re a me, _____ il so-le

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Dm7 F(G Bass) G7 1. C Fmaj7 G7 2. C

be my one and on - ly love. love.
 non si spe-gue-rà con te. te.

Cdim Dm7 Dbmaj7 C

You, No One But You

Recorded By FRANKIE LAINE on ABC records

Words and Music by
 PETER De ANGELIS
 and JEAN SAWYER

Moderato

Chorus

C Cmaj7 C6 Cmaj7

Who kissed a-way my tears and gave me com - fort thru the years,

C A7 Dm7 G7 Dm7

YOU, NO ONE BUT YOU. Who smiled a-way the

G7 Dm G7 Dm G7

rain and made the sun come out a - gain, YOU, NO ONE BUT

Cmaj7 C6 C7 F

YOU. You made each day a pre - cious sou-ve-

E7(b9) Eb9 D7 G7

nir, We can look back and nev - er shed a tear. Who

C Cmaj7 C6 A7 Dm

makes each day for me a gold-en an - ni-ver-sa - ry, YOU,

G9 1. C Cdim G7 G11 2. C Cmaj7

NO ONE BUT YOU. Who YOU.

Walking Happy

From the FEUER and MARTIN Production
"WALKING HAPPY"

Lyric by
SAMMY CAHN

Music by
JAMES VAN HEUSEN

Moderately

Verse (*ad lib.*)

C#dim D Gm6/D D Gm6/D*

You can tell bout the man-ner of a man, by the shape of his

*Gm6/D etc. denotes bass (D)
other than root of chord (G)

D Bm7 Gm/Bb D/A Gm6 D/F# Edim D C#dim

head. It has been said. You can tell if his char-acter is

D Gm6/D D G9 F#m C#7 F#m

fine by a line in his hand, I un-der-stand. But

Bm Bm/A Bm/G# Gm6 Em7b5

my own meth-od for judg-ing peo-ple I meet Is by the

D F A7sus4 A7b5 D13 D7

way they use the shoes on their feet!—

Chorus

D9+9 D7b9 G

1. There's the kind of walk you walk — when the world's un-
2. There's the kinu of walk you walk — when you feel like

B9 Bdim B7 Em9 Em

done crow — you — There's the kind of walk you walk —
ing — There's the kind of walk you walk —

Am Em A9 Adim A7

— When you're walk-ing proud way There's the kind of
— When you're on your way There's the kind of

Am7 E7 Am Adim Am7 Bbdim

walk walk you walk — When the neigh-bors shun you —
walk walk you walk — When your pride is show-ing —

Adim/E B/C# Em/C# G/B Am/C Em/C# A7sus4 A7

There's the kind of walk you walk — Sets you 'bove the
There's the kind of walk you walk — When to - day's your

D11 D9 A7b9 D Dm7 Am7 Dm G G7+

crowd
day

There's the kind of walk you walk — When some - bo - dy
There's the kind of walk you walk — When the world's all

C6 Am/F# B+ B7 Em A9

love's you — That's ve - ry much like walk - ing on a
rain - bows — And your heart's 'hop - pin' like a pop - in -

Am7/D 1. D9 Gdim/D D7 G F#dim/G G7

cloud — Good for - tune found you chap - pie,
lay —

C Ab7/C Cdim C Bm11 E7 E7-9

And your life's a hap - py val - en - tine — When you're Walk - ing

Am7 Em7/A Am7 C#7/D D7 G E9 D9 D9+5 D7b9

Hap - py — Don't the bloom - in' world seem fine? There's the kind of

2. D9 D7 G G/F# G/F#

So you had best be - lieve it chap - pie You'll find that life is

C/E Cm/Eb G/D

fing - er snap - py The day you learn that Walk - ing Hap - py

B7-9/E Em7sus4 Em A9 Am7

Gives the world a shine — So just keep Walk - ing

Ab6 Ab7 G E9 D9 G

Hap - py with your hand in mine. —

FORTUOSITY

Music and Lyrics by
RICHARD M. SHERMAN
ROBERT B. SHERMAN

Medium bright tempo

VERSE

JOHN *G7* *C* *E♭°* *G7* *C* *E♭°*

Well now, ain't this an el-e-gant neigh-bor-hood; all the res-i-dents dress so

Dm7 *G7* *E7* *Am* *Cm(E♭bass)* *G(D bass)* *D7*

fine. One day off the boat am I, with a job that's near-ly

G7 *C* *C°* *G7*

mine. 'Tis a job with an el-e-gant mil-lion-aire, and his

E7 *Am* *rubato* *D7* *G* *E9*

el-e-gant fam-i-ly. To-day I move from im-mi-grant, to

Am7 *D7* *G7* *Spoken*

high so-ci-e-ty! You may call that luck. You may call it

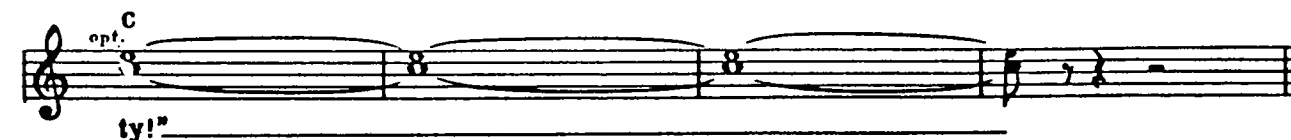
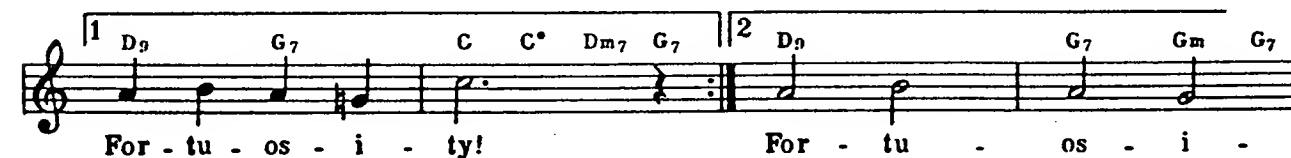
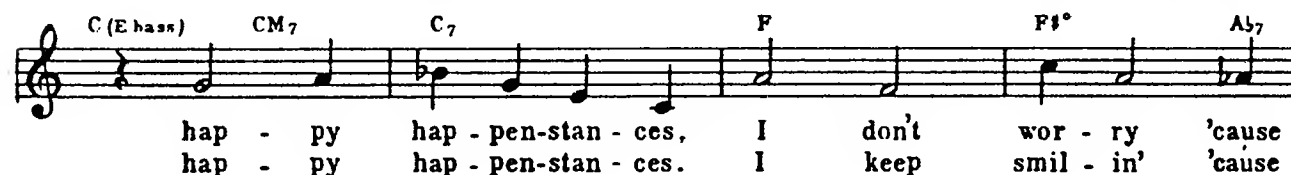
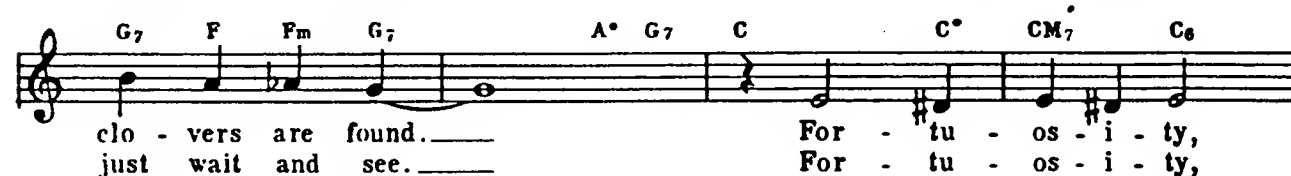
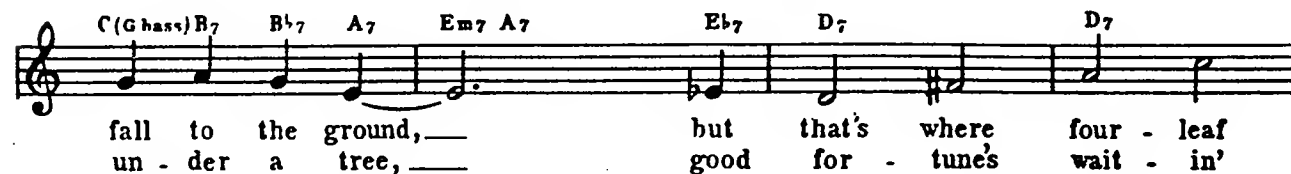
CHORUS

Sung *G7* *A°* *G7* *With a lilt* *C* *C°* *CM7* *C*

for-tune. But me me-self, I call it For-tu-os-i-ty,
For-tu-os-i-ty,

Dm *A+* *A* *Dm7* *G7* *Dm6* *A7+9* *C♯°* *G7* *C♯°* *G7* *D♯°*

That's me by word. For-tu-os-i-ty, me
That's me own word. For-tu-os-i-ty, me



20th Century-Fox Presents An Arthur P. Jacobs Production "DOCTOR DOLITTLE"

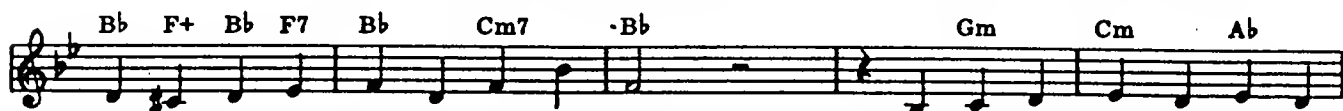
TALK TO THE ANIMALS

Words and Music by
LESLIE BRICUSSE

Moderately



If I could Talk To The An-i-mals, just im-ag-ine it,
sult-ed with quad-ru-peds, think what fun we'd have,



Chat-ting to a chimp in chim-pan-zee, Im-ag-ine talk-ing to a
Ask-ing o-ver croc-o-diles for tea, Or may-be lunch with two or



ti-ger, chat-ting to a chee-tah, What a neat a-
three lions, wal-rus-es and sea lions, What a love-ly



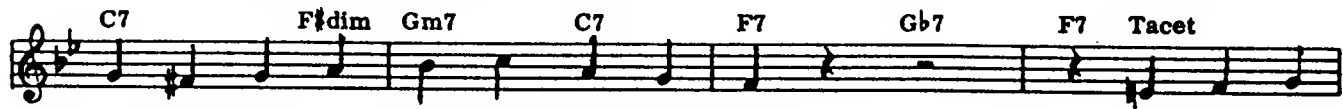
chieve-ment it would be. If we could Talk To The An-i-mals,
place the world would be. If I spoke slang to o-rang-u-tangs,



learn their lan-gua-ges, May-be take an an-i-mal de-gree,
the ad-van-ta-ges An-y fool on earth can plain-ly see.



I'd stud-y el-e-phant and ea-gle, buf-fa-lo and bea-gle,
Dis-cuss-ing east-ern art and dra-mas with in-tel-lec-tual lla-mas,



Al-li-ga-tor, guin-ea pig and flea. I would con-
That's a big step for-ward, you'll a-gree. I'd learn to



verse in po-lar bear and py-thon, And I would
speak in an-te-lope and tur-tle, My Pe-kin-

SOMETHING IN YOUR SMILE

Words and Music by
LESLIE BRICUSSE

Moderately, with expression

Some-thing In Your Smile speaks to me, Some-thing in your eyes shows me the
way and helps me to say the things that I could nev-er say to you.
Some-thing in your voice sings to me,
Some-thing in your laugh makes me re-joice, and there is no choice ex-cept to let my thoughts all
stray to you, And stray to you they do.
Some-thing in you is rich and rare, And there is some-thing
more, Some-thing in you is ev-'ry-thing I've
nev-er known be-fore. For some-thing of your charm
clings to me, Some-thing of your warmth has stayed in my heart And made me a
part of you for just a lit-tle while, So think of me as Some-thing In Your
Smile. Smile.

1. C Cmaj7 Dm7 2. C Ab7 C⁶/9

20th Century-Fox Presents An Arthur P. Jacobs Production "DOCTOR DOLITTLE"

I'VE NEVER SEEN ANYTHING LIKE IT

Words and Music by
LESLIE BRICUSSE

Moderately



1. I've seen the world, I've been a - round, I could tell you sto-ries that would quite as-tound you.
 2. I know the game, I've seen 'em all, I could tell you sto-ries that would quite en-thrall you.
 3. I'm down to earth, I'll tell you straight, I could tell you sto-ries that would fas - ci - nate you.



I'm not a fool, I went to school, I've been from Liv - er - pool to Is - tan - bul,
 I know me job, pleas-ing the mob, I give 'em what they want for just two bob,
 I know the trade, I know the tricks, Once bought an e - le - phant for two pound six,



Is - tan - bul. I'm no fool. And an - y - one will tell you that I'm
 just two bob. That's my job but this is so fan - tas - tic I can't
 two pound six. Taught it tricks but for a push - mi - pull - yu I'd pay



sharp - er than a knife, But I've Nev - er Seen An - y - thing Like It in my
 wait to tell the wife, 'Cause I've Nev - er Seen An - y - thing Like It in my
 three pounds, four pounds, five, 'Cause I've Nev - er Seen An - y - thing Like It that's a -



life. No, I've Nev - er Seen An - y - thing Like It,
 life. No, I've Nev - er Seen An - y - thing Like It,
 live. No, I've Nev - er Seen An - y - thing Like It,

3rd time to Coda

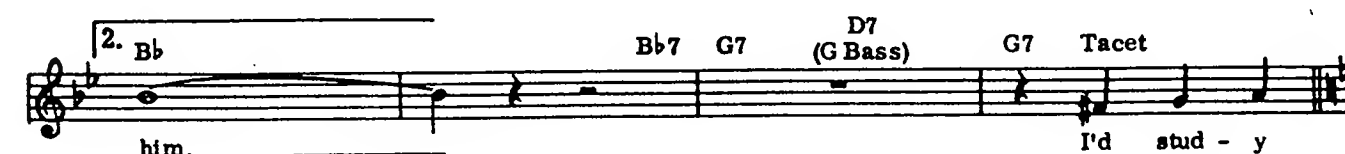
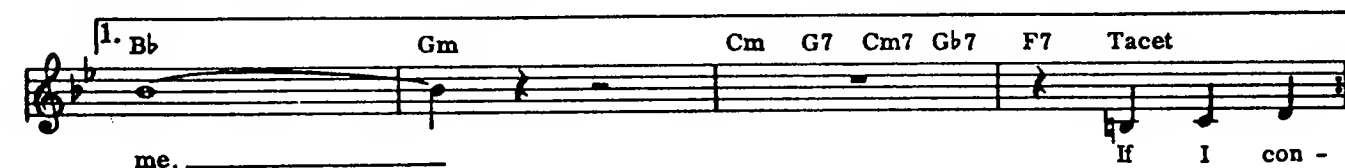
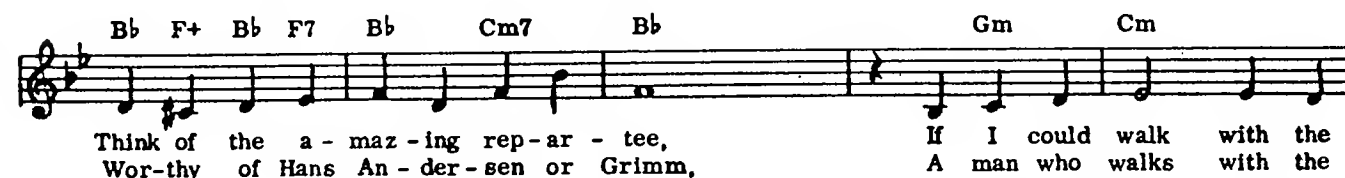
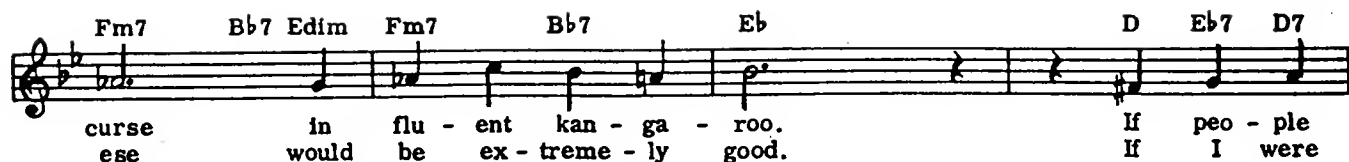


Nev - er Seen An - y - thing Like It, I've Nev - er Seen An - y - thing Like It in my
 Nev - er Seen An - y - thing Like It, I've Nev - er Seen An - y - thing Like It in my
 Nev - er Seen An - y - thing Like It, I've Nev - er Seen An - y - thing Like It in my



life.
 life.

I thought I'd seen ev - 'ry
 I thought I'd seen ev - 'ry



Gm7 C7 F#dim Gm7 C7 F E F7 E7
 speak to all of them on sight. If friends said,

Am Cdim D7 G
 "Can he talk in crab or pel-i-can?" You'd say, "Like

D7 Dm7 G7, Tacet
 hel-i-can!" And you'd be right! And if you

Dm Bb G7 F Bbm6 G
 just stop and think a bit, there's no doubt of it,

C G7 C Dm7 C Bb A7
 I would win a place in his-to-ry, If I could

A tempo (as before)
 Fm G7 Em7 Gm A7 Fmaj9 F6
 walk with the an-i-mals, talk with the an-i-mals, Grunt and

Bm7 E7-9 Am7 D7 Dm Dm7
 squeak and squawk with the an-i-mals, And they could

C Ebdim Dm7 G11 G7 C Dm
 squeak and squawk and speak and talk to me.

Cmaj7 F B (C Bass) B C
 (C Bass)

Gm C7 Fmaj9 F6 Fmaj7 F#dim Gm7

won - der in the world, I've seen the Col - i - se - um in
mir - a - cle on earth, I've seen the lean - ing Tow - er of

C7 Bb Ebdim C7 F C7 F Gbdim Gm Gm7

Rome and the A - crop - o - lis. I made the big - 'gest
Pi - sa and the Pyr - a - mids. They're not worth half what the

Gm C7 F Dm7 G7

blun - der in the world, Be - cause I've nev - er seen an - y - thing
push - mi - pull - yu's worth, Be - cause they real - ly don't have an ap -

C7

quite like this.
peal for kids.

1. 2. I mean 3. I mean

2. D. S. al Coda

⊕ Coda

F Fm G7 Gm7 C7 F D7 G7 C7

life. No I've Nev - er Seen An - y - thing Like It, There's

F7 C7 F7 Bb Bbm6 F7 Bbmaj7 A7

nev - er been an - y - thing like it, I've Nev - er Seen An - y - thing Like It,

Dm Dm7 Dm6 Bbm F D7 Gm Gm7

in all my

C7 F F7 Dm Db+ Bbm F Db7 Gm C7 F

life.

LOVELY HULA HANDS

Chorus, *Slowly*

Love-ly Hu-la Hands grace-ful as a bird in mo-tion —

Glid-ing like the gulls o'er the o-cean, Love-ly Hu-la Hands. *Hum* —

White Ha-wai-ian sands, noth-ing in this trop-ic splen-dor, —

like the light-est touch of your slen-der, Love-ly Hu-la Hands. *Hum* —

When our fin-ger-tips are meet-ing, gent-ly they con-vey more than words can say,

And my heart so mad-ly beat-ing, glad-ly un-der-stands all the ten-der mean-ing

of your hu-la hands, Fin-ger-tips that say "A-lo-ha" — say to me a-gain "I

love you! Love-ly Hu-la Hands. *Hum* — Hands. *Hum* —

1. *E♭* B♭7 E♭ **2. *E♭* B♭7 E♭**

"Cinderella"

Do I Love You Because You're Beautiful?

Words by
OSCAR HAMMERSTEIN 2nd

Music by
RICHARD RODGERS

Refrain (slowly, with warm expression)

Do I love you be- cause you're beau - ti - ful? Or are you
beau - ti - ful be- cause I love you?
Am I mak - ing be- lieve I see in you A girl too
love - ly to be real - ly true?
Do I want you be - cause you're
won - der - ful? Or are you won - der - ful
Be - cause I want you?
Are you the sweet in - ven - tion of a lov - er's dream,

Chords: Gm, D+, Gm7, C9, F9, Bb(sus.), Bb, Cm7, D, Gm, D+, Gm7, C9, F9, Bb7, Bb, Bbdim, Bb, Bb(sus.), Bb, Gm7, Cb, F9, F7, D7(sus.), D7, Gm, D+, Gm7, C9

Or are you real - ly as beau - ti - ful as you
 seem? _____ seem? _____

Chords: C7, Bb, D+, Eb, F7, 1. Bb, D7+, 2. Bb

"Cinderella"

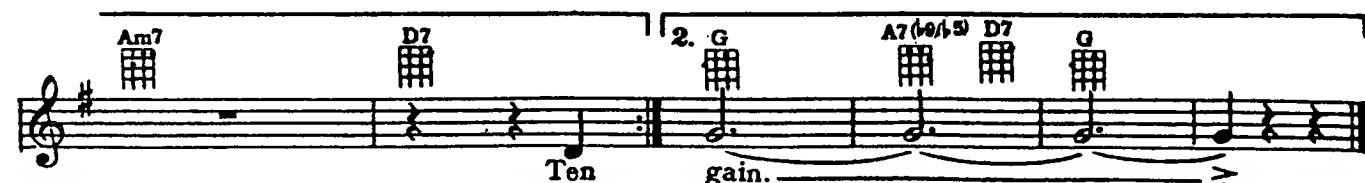
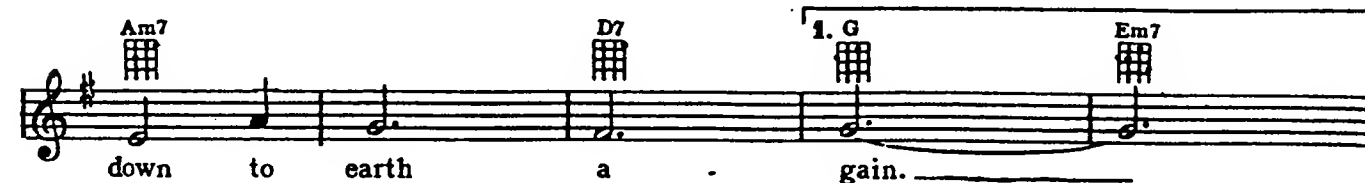
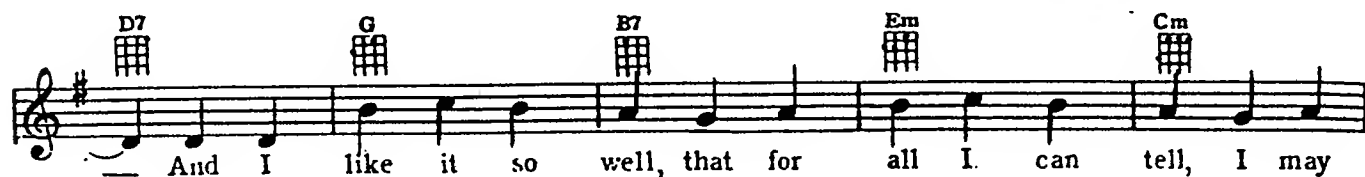
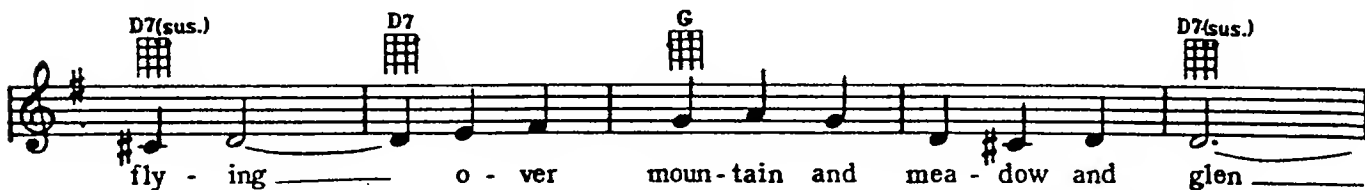
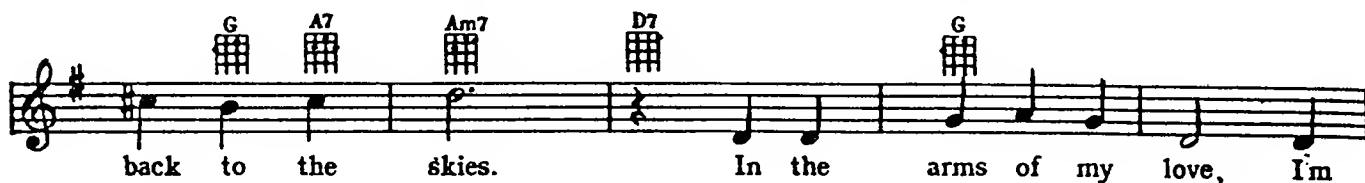
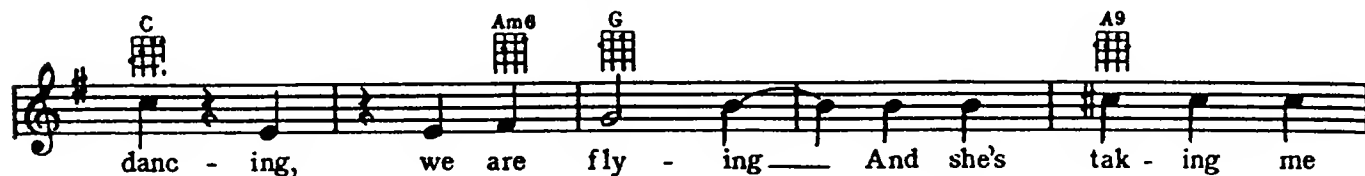
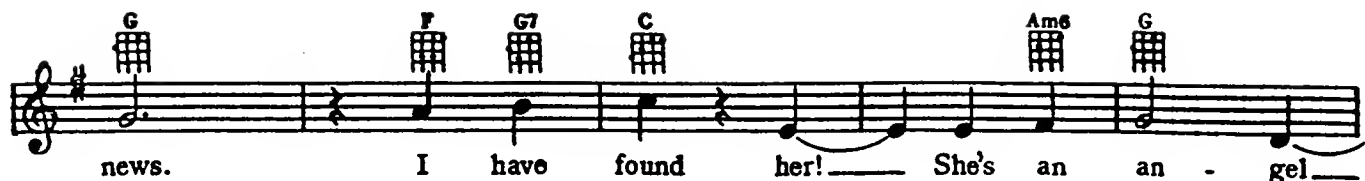
Ten Minutes Ago

Words by
OSCAR HAMMERSTEIN 2ndMusic by
RICHARD RODGERS

Refrain

Ten min - utes a - go, I saw you, I looked up when you
 came thru the door, My head start - ed reel - ing, You
 gave me the feel - ing the room had no ceil - ing or floor.
 Ten min - utes a - go, I met you, And we
 mur - mured our how - do - you - do's, I want - ed to
 ring out the bells and fling out my arms and to sing out the

Chords: G, D7(sus.), D7, G, D7(sus.), D7, G, B7, Em, Cm, G, A9, Am7, D7, G, D7(sus.), D7, G, B7, Em, Cm, G, D7



Ode To Billy Joe

Words and Music by
BOBBIE GENTRY

With a beat

It was the third of June, an-oth-er

sleep-y, dust-y, del - ta day, I was out chop - pin' cot-ton and my

broth-er was bail - in' hay; And at din - ner time we stopped and walked

back to the house to eat, And Ma - ma hol - lered at the back door, 'Y'all re-

mem - ber to wipe your feet". Then she

said, "I got some news this morn - in' from Choc - taw Ridge, To - day -

Bil - ly Joe Mc Al - lis - ter jumped off the Tal - la - hat - chee Bridge."

1. 2. 3. 4.

5.

Verse 2

Papa said to Mama, as he passed around the black-eyed peaa,
 'Well, Billy Joe never had a lick o' sense, pass the biscuita please,
 There's five more acra in the lower forty I've got to plow,"
 And Mama said it was a shame about Billy Joe anyhow.
 Seems like nothin' ever comes to no good up on Choctaw Ridge,
 And now Billy Joe McAllister's jumped off the Tallahatchee Bridge.

Verse 3

Brother said he recollected when he and Tom and Billy Joe,
 Put a frog down my back at the Carroll County picture show,
 And wasn't I talkin' to him after church last Sunday night,
 I'll have another piece of apple pie, you know, it don't seem right.
 I saw him at the sawmill yesterday on Choctaw Ridge,
 And now you tell me Billy Joe's jumped off the Tallahatchee Bridge.

Verse 4

Mama said to me, "Child what's happened to your appetite?
 I been cookin' all mornin' and you haven't touched a single bite,
 That nice young preacher Brother Taylor dropped by today,
 Said he'd be pleased to have dinner on Sunday, Oh, by the way,
 He said he saw a girl that looked a lot like you up on Choctaw Ridge
 And she an' Billy Joe was throwin' somethin' off the Tallahatchee Bridge".

Verse 5

A year has come and gone since we heard the news 'bout Billy Joe,
 Brother married Becky Thompson, they bought a store in Tupelo,
 There was a virus goin' 'round, Papa caught it and he died last spring.
 And now Mama doesn't seem to want to do much of anything.
 And me I spend a lot of time pickin' flowers up on Choctaw Ridge,
 And drop them into the muddy water off the Tallahatchee Bridge.

Guantanamera

Words by
JOSE MARTI

Music adaptation by
HECTOR ANGULO
and PETE SEEGER

CHORUS

Moderately

Guan-ta-na-me-ra gua-ji-ra Guan-ta-na-me-ra

Guan - ta - na - me - ra gua - ji - ra Guan - ta - na - me -

FINE VERSE

ral 1. Yo soy un hom - bre sin - ce - ro De don - de

cre - ce la pal - ma Yo soy un hom - bre sin - ce - ro

de don - de cre - - ce la pal - ma Yan - tes de

mo - rir - me quie - ro E - char - mis ver - sos del al - ma.

2. Mi verso es de un verde claro
Y de un carmín encendido
Mi verso es de un verde claro
Y de un carmín encendido
Mi verso es un ciervo herido
Que busca en el monte amparo.
Chorus

3. Con los pobres de la tierra
Quiero yo mi suerte echar
Con los pobres de la tierra
Quiero yo mi suerte echar
El arroyo de la sierra
Me complace mas que el mar.
Chorus

(Literal English Translation)

1. I am a truthful man, from the
land of palm trees. Before
dying, I want to share these
poems of my soul.
2. My poems are light green,
but they are also flaming
crimson. My verses are like
a wounded faun, seeking ref-
uge in the forest.
3. With the poor people of this
earth, I want to share my fate.
The little streams of the
mountains please me more
than the sea.

Em B G9 G7 C

pose for a ba - by food. Gor - geous, gor - geous,
beau - ti - ful things in you. MEES - KITE, MEES - KITE.

Would I tell a lie, he's sim - ply gor - geous, gor - geous,
Lis - ten to the fa - ble of the MEES - KITE, MEES - KITE,

F Am

Who'd have ev - er thought that we would see such a flaw - less gem, Out of two
An - y - one re - spon - si - ble for love - li - ness large or small, Is not a

Dm7 G9 G7 1. C G7 2. C

mees - kites like them. all!!!
MEES - KITE at

MARRIED

From The New Musical "CABARET"

Lyrics by
FRED EBB

Music by
JOHN KANDER

Chorus

Moderate Waltz

F Fmaj7 F Fmaj7 F

How the world can change, it can change like that, Due to one lit - tle

Fmaj7 Gm7 C7 Gm7 C7 Gm7

word: "MAR - RIED!" See a pal - ace rise from a two room

C7 Gm7 C7 E7 F6 Fmaj7

flat, Due to one lit - tle word: "MAR - RIED." And the

F9sus F13 Bb F9sus F13 Bb Gm7(b5)

old de - spair that was of - ten there, Sud - den - ly

F G7 C9 C7 F Fmaj7

ceas - es to be. For you wake one day, look a -

F7 D7 Gm Gm7

round and say: "Some - bod - y won - der - ful mar -

C7 1. F Gm7 C7 2. F

ried me." How the me."

I DON'T CARE MUCHMusic by
JOHN KANDER

From The New Musical "CABARET"

Moderately, with feeling

Gm(add 9) Cm(add 9) Gm(add 9)

I DON'T CARE MUCH, go

G7 Cm7

or stay. I don't

F9 F7 Bbmaj7 Bb6 Adim

care ve - ry much ei - ther way.

D7 Gm(add 9) Cm(add 9)

1. Hearts grow hard on a
2. Words sound false when your

Gm(add 9) G7 Cm7

win dy street. Lips
coat's too thin. Feet

F9 F7 Bb Bbmaj7

grow cold with the rent to
don't waltz when the roof caves

Bb9 Bb7 Ebmaj7 Cdim Bb

meet. Sc if you kiss
in. So if you kiss

Dm Cm7 F7 Fm G7

me, if we touch, warn - ing's
me, if we touch, warn - ing's

Cm7 Adim D7

fair, I don't care ve - ry
fair, I don't care ve - ry

1. Gm Eb7 D7 2. Gm

much. much.

Cm Gm

Brother, Can You Spare A Dime? 389

Words by
E.Y. HARBURG

Music by
JAY GORNEY

Refrain *cm*
mp-f (with much expression) *G7 C7 F Bb7 Eb G7*

Once I built a rail-road, made it run,— Made it race a-against time.

Fm G7 Cm Ab7 Fm G7

Once I built a rail-road, Now it's done— Broth-er can you spare a dime.

Cm mp G7 C7

Once I built a tow-er, to the sun.—

F Bb7 Eb G7 Fm G7

Brick and ri - vet and lime, Once I built a tow-er,

Cm Ab7 Fm G7 Cm

Now it's done,— Broth-er, can you spare a dime?—

C7 mp (in strict tempo) Edim C7 Gm7 C7 Edim cresc. C7

Once in kha - ki suits Gee, we looked swell Full of that Yan-kee Doo-dle-de-

Bbm6 C7 F7 Cm F7 F9

dum. Half a mil-lion boots went slog-gin' thru Hell,

Cm A7-5 D7 D7-9 G7 Cm

I was the kid—with the drum.— Say don't you re-mem-ber, they

G7 C7 F7 Bb7 Eb G7 Fm G7

called me Al— It was Al— all the time Say, don't you re-mem-ber

Cm ten. Ab7 Fm G7 1. Cm G7 2. Cm

I'm your Pal— Bud-dy, can you spare a dime?—

The Odd Couple

Moderato, Not too fast, with an insistent beat

mat-ter where they go _____ they are known as the cou - ple...

They're nev-er seen a-lone _____ so they're known as the cou - ple...

As _____ I've in-di-cat-ed _____ they are nev-er

quite sep-a-rat-ed, _____ they are peas in a pod. Don't you think that it's

odd? _____ Their hab-its, I con-fess, _____ none can guess with the

cou - ple... _____ If one says no it's yes _____ more or less, with the

cou - ple... _____ But _____ they're laugh pro-

vok - ing, _____ yet _____ they real-ly don't know they're jok-ing. Don't you

find _____ when love is blind _____ it's kind of odd! _____ No

odd! _____ Don't you think it's odd? _____

Don't you think it's odd? _____ Don't you think it's odd? _____

Chords: Dm7, G9, Dm7, G7, Dm, G, Dm7, G, Dm7, G, Dm, Gm7, C9, Gm7, C7, Gm, C, Gm7, C, Gm7, C, Gm, F7, F7-5 add D, Bbmaj9, Bb6, Em7, A7, Dm7, G9, Bbmaj7, A7-9, Dm7, F7, Em7-5, A7, Dm7, G9, Dm7, G7, Dm, G, Dm, G, Dm7, G, Dm, Gm7, C9, Gm7, C7, Gm, C, Gm7, C, Gm7, C, Gm, F7, F7 add D, Bbmaj9, Bb6, Bbmaj7, A7-9, Dm7, F7, Bb6, Gm7, C9sus, 1. F, Bb, Fmaj7, Bb9, A7-9, 2. F, Bbm7, Am add F, D7 add F, Gm9, Gm, C6, Gm9, Am, Gm, C6, Gm9, Gm, C6, Gm9, Am, Gm, C6